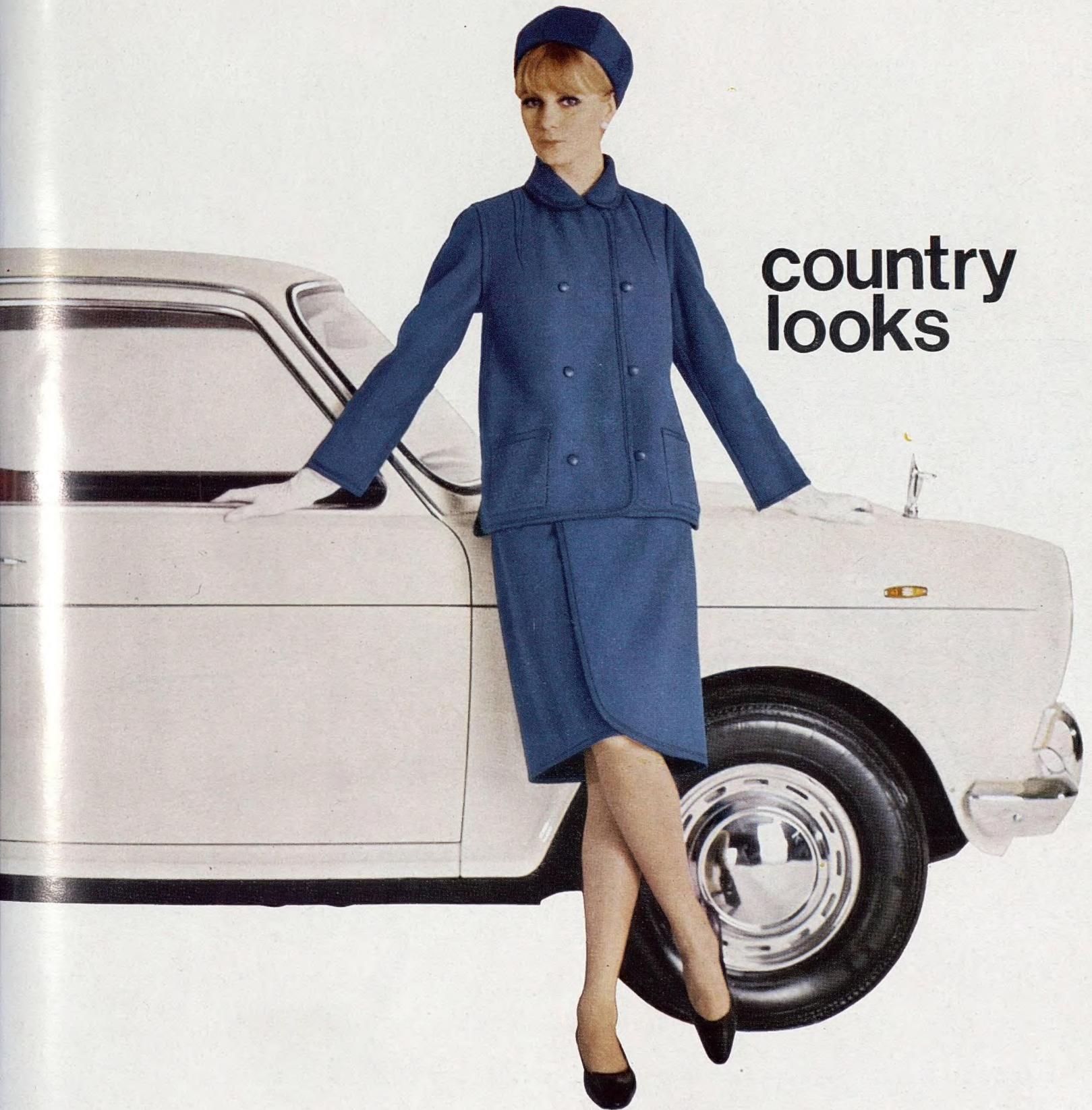


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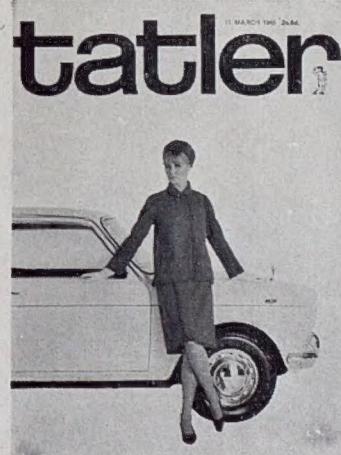
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EDITOR JOHN OLIVER

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On the cover a two-faced look at spring in a braid-edged wool suit that reverses completely, skirt and all, to baize-green, price: 32½ gns. The hat in the same fabric costs 3½ gns. Both from all branches of Wetherall. The car to complement the clothes—see front and back—is the new Austin 1800, sleek and white on the outside, upholstered in red inside, price: £832 17s. 11d. including tax. More country clothes in the fashion section page 546 onwards. For the places to wear country clothes with suitable dash see Van Hallan's pictures of the meet of the Fitzwilliam Hunt on page 526. Richard Dormer took the cover picture

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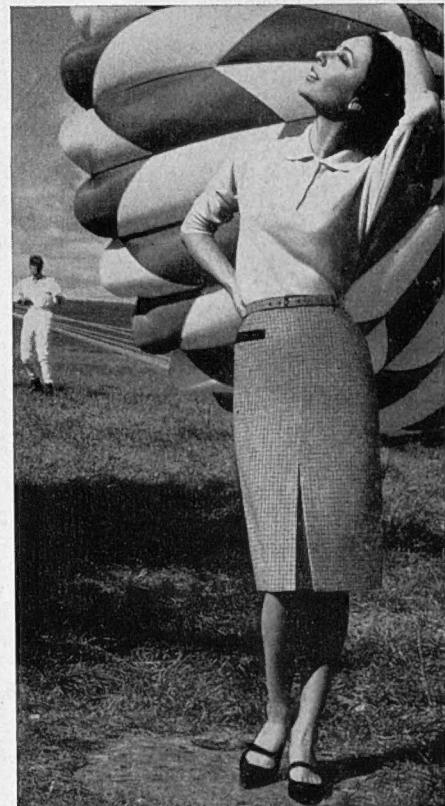
Here's a man with his mind diverted from higher things. Who can blame him with our girl looking so captivating in *Morbihan*, novelty weave skirt with a side trim of buttons and a pleat. Fully lined in nylon. In Courteille/Wool. From 75/-.



Here come the girls. Yes, the fair sex leap into thin air, too. There must be easier ways of causing a stir. (Wearing a Gor-Ray for instance?)



Those who can—jump. Those who can't—watch. Very wise too, says she, catching many an eye herself in *Barsi*, a swinging skirt with shallow pleats all round. Fully lined in nylon. In **PURE NEW WOOL**. From 89/-.



The most comforting sight of the day—parachutes open. But the prettiest sight of the day—earthbound spectator in *Cadiz*, neat-as-a-pin check skirt with front inverted pleat, self belt and leather pocket trim. In **PURE NEW WOOL**. From 85/-.



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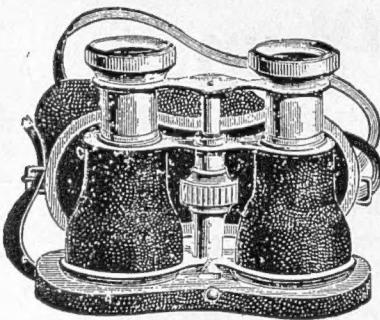
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GOING



PLACES

SOCIAL & SPORTING

The Queen will attend the Calcutta Cup match, England v. Scotland, at Twickenham, 20 March.

The Queen Mother will attend a preview of Joyce Grenfell's season at the Queen's Theatre, in aid of the Feathers Association of Youth Clubs, 22 March.

The Queen will attend a performance of *Andromaque* by the Théâtre de France Company at the Aldwych Theatre, 24 March.

The Queen Mother, Princess Margaret & the Earl of Snowdon will attend a Royal Ballet Gala performance at Covent Garden, 24 March, in aid of the Royal Ballet Benevolent Fund. **Golden Knights Ball**, the Dorchester, 18 March, in aid of S.S.A.F.A. (Tickets, £3, from Appeals Secretary, TRA 4131.)

Ice Pink Ball, Ely House, Dover St., 23 March. (Tickets £5, from Lady Kilmarnock, LAN 8812.)

Spring show of hats by

Madame Sybilla, 53 Sloane St., 23 March, in aid of the R.S.P.C.A. (Tickets, inc. tea, 10s. 6d., WHI 7177.)

The Lincolnshire, Doncaster, 24 March.

London Perthshire Association Ball, Quaglino's, 26 March. (Details: Mrs. G. Greentree, 70 The Grove, Upminster, Essex.)

Lutine Ball, for members of Lloyd's Yacht Club, Hyde Park Hotel, 25 March. (Details, ROY 6112.)

Hunt Ball: Garth & S. Berks, Douai Abbey, Woolhampton, 2 April.

The Grand National, Aintree, 27 March.

Point-to-points: Fitzwilliam, Water Newton; **Hambledon**, Pitt Manor; **Household Brigade Saddle Club**, Tweseldown; **Old Berkeley**, Kimble; **Sir William Watkin-Wynns's**, Eaton Hall; 20 March; **Western Harriers**; **S. & W. Wilts**; **Taunton Vale**, 27 March; **New Forest**; **Blackmore Vale**; **Avon Vale**; **Pegasus Club** (Bar), Kimble; **Pytchley**, Gulsborough, 3 April.

GOLF

Sunningdale Foursomes, Sunningdale, 23 March.

MOTOR RACING

B.A.R.C. "200", Silverstone, 20 March.

BADMINTON

All-England Championships, Wembley, 24-27 March.

MUSICAL

Royal Ballet, Covent Garden. *Scènes de Ballet, Images of Love, The Firebird*, tonight; *Scenes de Ballet, Images of Love, La Bayadère*, 20, 22 March, 7.30 p.m.; Benevolent Fund Gala, *Prince Igor, Monotones, Laurentia, Diana & Actaeon, Birthday Offering*, 24 March, 8 p.m.; *Coppélia*, 20 March, 2.15 p.m. (cov 1066.)



Jack Hedley and Ann Bell appear as an R.A.F. officer and his girl friend in Christopher Hooder-Williams' play *A Voice in the Sky* which A.B.C.-TV will transmit on 21 March. The voice is that of an astronaut who plans to rule the world from outer space

Covent Garden Opera. *La Traviata*, 18, 23 March; *Elektra*, 19 March (last perf.)

The Law Society's Hall, Chancery Lane. Yfrah Neaman (violin), Paul Hamburger (piano), 6.30 p.m., 23 March. (WEL 7829.)

ART

Sculpture Exhibition, by the Contemporary Art Society, Tate Gallery, to 21 March.

Sculpture from the Royal College of Art since 1952, Arts Council Gallery, St. James's Square, to 27 March.

New Generation, 1965, nine young British sculptors, Whitechapel Art Gallery, to 11 April.

Contemporary New Zealand paintings, Commonwealth Institute, High St. Kensington, to 28 March. (See *Galleries* page 559.)

The Art of Painting in Florence & Siena, 1200-1500. Loan exhibition in aid of the National Trust and National Arts Collection Fund, Wildenstein Gallery, to 10 April.

FESTIVAL

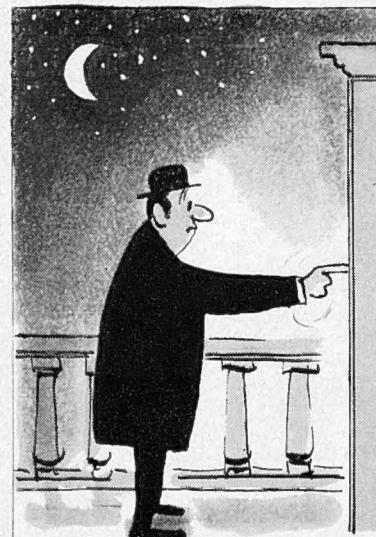
St. Pancras Arts Festival, St. Pancras Town Hall, to 26 March. *Il Ritorno d'Ulisse in Patria* (Monteverdi), tonight; *Noye's Fludde* (Britten), 19, 20 March; *Il Turco in Italia* (Rossini), 24, 26 March. (TER 7070.)

FIRST NIGHTS

Duchess. *Return Ticket*, 18 March.

Aldwych, World Theatre Season. *Andromaque* by the Théâtre de France, 22 March.

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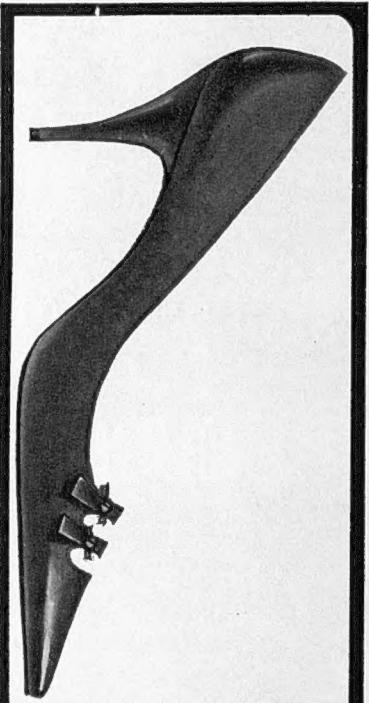


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&
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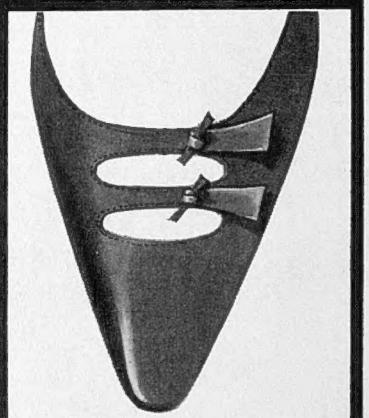
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The Virgin Islands, northern appendix to the West Indies proper, are just over an hour's journey from Antigua. Their playground pleasures, little known to Europeans as yet, are sharpened by contrast. The remoteness of the British group (of which I wrote last week) is a refreshing complement to the jazz and bezazz which goes on in their American counterpart. Not that Charlotte Amalie in St. Thomas, or Christiansted in St. Croix approach the neon and skyscrapers of nearby Puerto Rico but, after total simplicity, they each have the stimulus of cities.

After a stint of more primitive living, the Virgin Isle Hilton, just outside Charlotte Amalie, puts a new value on otherwise conventional luxury air conditioning, bath, hot water, clean towels and swift laundry. But, this piece of Americana apart, the pleasures of St. Thomas and its town are oddly European. Of Danish heritage, both St. Thomas and St. Croix were sold to the United States only in 1917, but America has lovingly and wisely preserved them as old Danish colonial towns. New buildings, where they exist, are indistinguishable from the originals, and nothing is more than two storeys high. Even airline offices and banks are secreted within the old warehouses,

which are quartered into shops, bars and boutiques, warrened by cobbled alleys, with the sea glinting at the end.

The pleasures are many, but one of the most persuasive is the duty-free shopping for liquor and cigarettes, watches and cameras, Danish silver and French perfumes; Chinese jades and silk, cotton shifts from Hong Kong, unset stones from Brazil, jewellery and jersey from Italy.

When the cruise ships call in to Charlotte Amalie (and during the winter season, they can tot up to four a day), the alleys and shops remind me of Oxford Street at sale time. Only prodigious patience and courtesy on the part of the saleswomen saved the situation from rout: ("I just *love* people!" said one of them rather faintly when—in some awe—I remarked on this.) But a fool and his money are soon parted under the stress of bargains, and I, in resident competition with the cruise loads, was no exception. Sobering common sense returned to me in a jewellers' shop, where I spotted a ring identical to one I had bought in Beirut. It was four times the price. "Duty Free" is a valid tag for fixed price items, but for the rest the merchants charge, understandably perhaps, what the market will bear.

Shopping once out of the

system, the pleasure of Charlotte Amalie is to wander around its corners, stopping perhaps for a drink at the open tables in Palm Tree Passage; dining at Sebastian's on the waterfront, or at the Captain's Table, a rustic restaurant with high beam ceilings and hurricane lamps, garlic bread and steaks. The terrace restaurant of Bluebeard's Castle hotel, high over the harbour lights, has one of the classic views of the Caribbean (or anywhere else). Less known to visitors is Harbour View, also up the hill. This is a small, sophisticated guest house, with a direct line on genuine European food. At midday many locals gather in the shaded, airy gallery of the Grand Hotel, at the head of Main Street, to watch the maelstrom of tourists and traffic from an oasis of 19th-century calm. Midnight finds them at the Gate, a casual little night *boîte* with a steel band or a guitarist. Or both. Or neither. St. Thomas is like that.

Essentially the trading is and St. Thomas always was the gayer and jazzier sister to St. Croix, and it has remained so. To this extent, the influx of tourism has affected it less. While St. Croix has given birth to some huge, rather anonymous hotels, those of St. Thomas have stayed small and rather chic. Neither island has



Panoramic view of Charlotte Amalie, St. Thomas, U.S. Virgin Islands



TRAVEL LINES

by John Grant



Strictly for the fun seeking and young are Murison Small's villa party holidays set in Greece (via BAC-111 jet), Ibiza, Corsica, Sardinia, Elba and just for a change the Dolomites. They allow a combination of resorts to be visited in a single vacation. The idea is simple; a group go out to one of their villas where there are two English girls to cook and look after them, on hand is free snorkelling, sailing and transport (minibus), which is there to be used for local excursions and suchlike.

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I suggest that you see your Travel Agent for details or write to Norwegian National Tourist Office, 20 Pall Mall, London, S.W.1. TRA 6255.

famous for its beaches as those farther south, but on two of the prettiest on St. Thomas I liked Pelican Beach and Water Island. Pelican Beach (£40 a day for two, including breakfast only) has an attractive combination of elegance and genuine informality. You lunch in your swimsuit outdoors, but dress for dinner—and they do take trouble with the food. Service is superb. Water Island, a five minute journey by ferry from St. Thomas, is matier, rougher and cheaper: from £36 a day for two, including breakfast and dinner. Most people acquire enough tropical stamina to walk up and down the steep hill to the beach: it is a little beauty on the leeward coast, with clear, calm water and rafts to swim to. Lunch is a hamburger straight off the griddle; salads, and a can of iced beer. Transport into St. Thomas, with the hotel's bus and ferryboat, is free, and goes on up to midnight. Altogether Water Island offers the best of both worlds, and—comparing prices hereabouts—it is not expensive.

It is worth remembering that

most hotels in the Virgin Islands, as elsewhere in the Caribbean, drop their rates by 40 per cent between April and December. Avoid August and September, but the best of all weather is from now till July, while a holiday in November also offers a good boost of sunshine against the winter.

From 1 April, B.O.A.C.'s return fare to Antigua, via Bermuda, is £220; and from Antigua to St. Thomas the journey is only just over an hour on the new turboprops operated by Leeward Islands Air Transport. B.O.A.C.'s transatlantic flights, even in economy class, are perhaps the most comfortably serviced in the air. By First, they are little short of the Ritz. Flight times are convenient, too: you leave London at eleven in the morning, and reach Antigua by 6 p.m. local time, none the worse for wear. I should add that St. Thomas can also be reached via B.O.A.C.'s flights to New York, but this necessitates changing planes to fly down to San Juan, Puerto Rico, and a further change for St. Thomas.

H & J

One of Britain's better travel agencies, Hayes & Jarvis specialise in independent inclusive holidays with itineraries designed to meet their clients' individual requirements.

Much of their new booklet is devoted to Italy, a country they know particularly well, but in addition there are suggestions for most of the more attractive places in Europe and North Africa.

If these suggestions are not exactly what you require they will be glad to send you itineraries and quotations incorporating your own ideas for your consideration.

Their prices are very moderate for this type of service, as you will see if you send for their booklet to Hayes & Jarvis (Travel) Ltd., 6 Harriet Street, Knightsbridge, S.W.1. (Tel: Belgravia 4060.)

Did you ever travel to South Africa in the liner *Capetown Castle*? To many regular passengers she has been their favourite Union-Castle mailship. From July onwards she is leaving the regular mail service to have her accommodation replanned as an "Extra Service" vessel carrying passengers in one class (Tourist). She will take 15/16 days between Southampton and Cape Town, calling at Madeira, Ascension, St. Helena and, occasionally, Walvis Bay, offering a leisurely cruise to South Africa and back. There will be a wide range of accommodation to choose from. Cape Town single from £96 for a berth, to £180 for a cabin with private bathroom. Make a note of her sailing dates in 1965: August 20th, September 22nd, and October 26th. Your travel Agent knows all about it. Or write for details to Union-Castle, Chief Passenger Office, 19 Old Bond Street, London, W.1. HYDe Park 8400.

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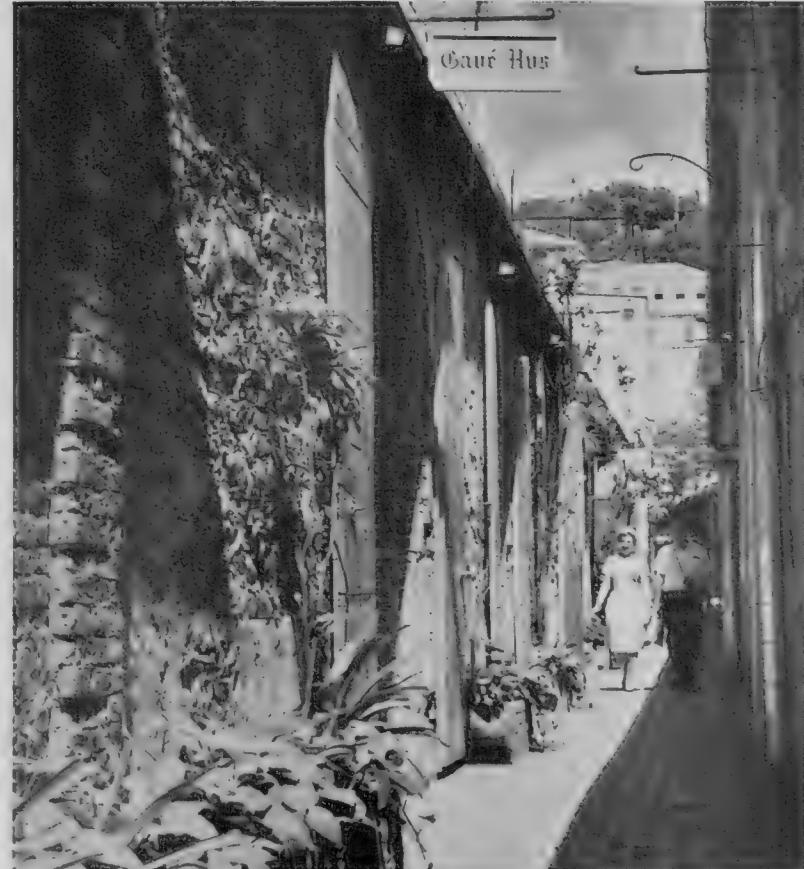
An interesting brochure containing all details can be obtained from OLIVER TOURS, 14 BUTE STREET, LONDON, S.W.7, KNI 0461.

Have you ever felt like sitting on the edge of Africa? Very few people have and the attractions of Senegal have remained comparatively undiscovered. Yet most people who visit Senegal do sit on the edge and they are much more likely to get browned off than fall off. Dakar's beaches are ideal for this purpose.

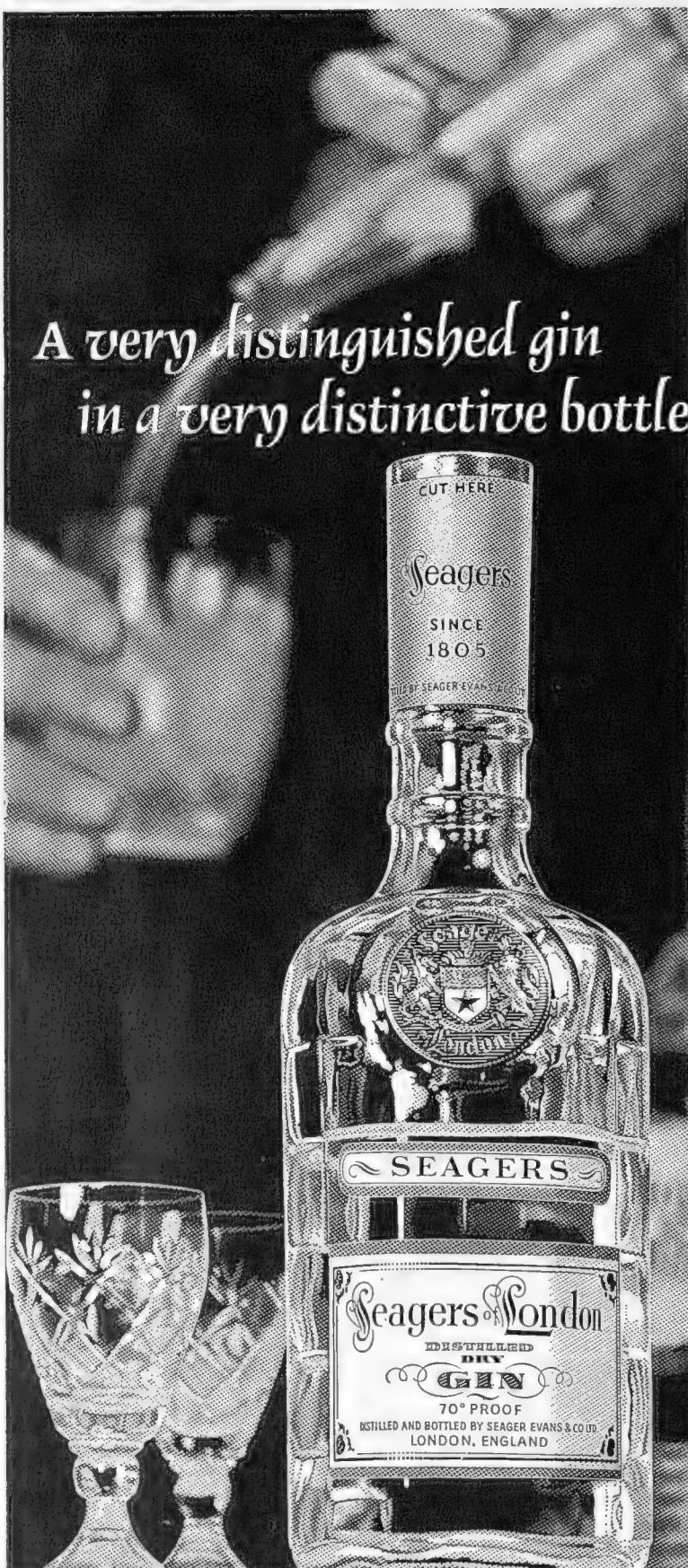
Dakar itself bustles with activity and in the evening becomes gay and alive and typical of French influence. Out in the country a great variety of landscapes and animals can be found that will appeal equally to the photographer, sportsman or to the person who just appreciates beauty.

Another influence of the French has been in the method of getting there. U.T.A. the French Airline is the most sophisticated way and your travel agent or U.T.A. will be pleased to give you details. U.T.A., 177 Piccadilly, London, W.1. HYDe Park 4881

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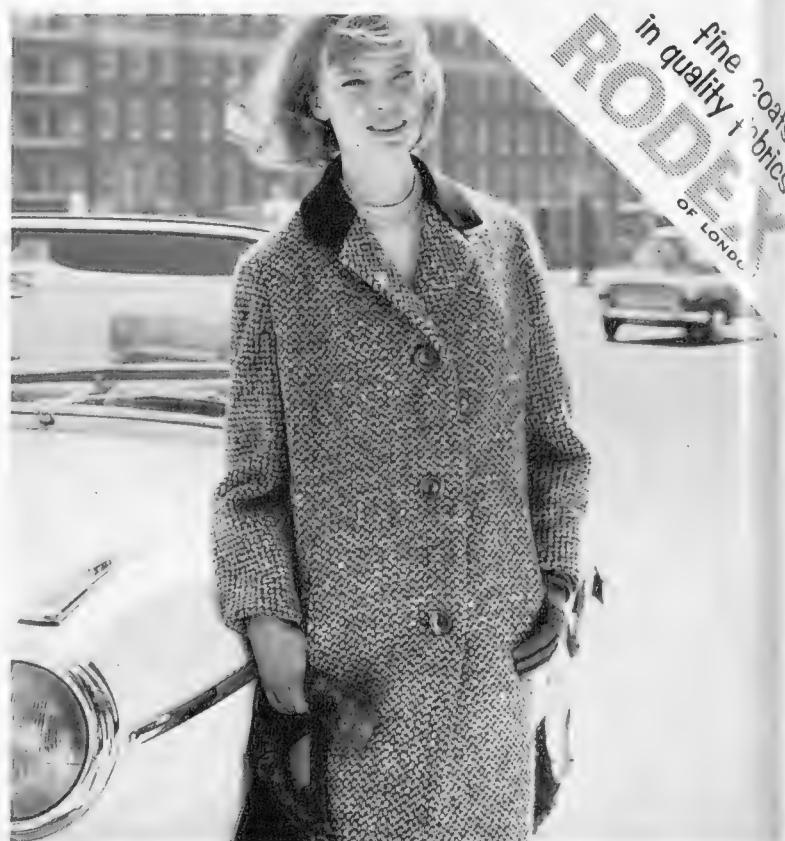
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GONG PLACES TO EAT

C.S. Closed Sundays

W.B. Wise to book a table

Chez Luigi Restaurant, 50 St. Martin's Lane (where Brusa's used to be). (TEM 1913.) Open Monday to Friday for luncheon (12-3) and dinner (6-11.30). Dinner only on Saturday. C.S. The decor, with warm reds as the predominant colour, contrasting with the white tablecloths, creates a feeling of comfort, conducive to good eating. The impression was confirmed by the *terrine du chef* (5s. 6d.) and enhanced by the *scampi maison* (17s. 6d.), the fish being cooked in brandy and sherry, with a lobster sauce, and served with rice. Most enjoyable, and the coffee was notably good. There is a long list of speciality dishes, several of them cooked or finished at the table. There is a good list of Italian wines, and some French wines of quality. Prices are full but not excessive in relation to recent rises. There is a pleasant red carafe wine. Service is good and swift. The fact that dinner is served from 6 p.m. should be an advantage to theatregoers, and there are five theatres and six cinemas within six minutes walk.

Poor Millionaire, 158 Bishopsgate, just by Liverpool Street Station. (BIS 9833.) C.S. This restaurant, which should have no parking problems at night, has established a reputation not only for its cooking and wines, but for presenting unusual kinds of intimate cabaret. It has, in fact, re-created something akin to the *café-chantant* of the Paris of Yvette Guilbert. Now, and till 27 March, its guests are a company of "Chansonniers" from the Caveau de la République in Paris. It includes Pierre Still, who has his own radio show, François Chevais, well-known to the addicts of Left Bank cabarets and *France Soir*, the cartoonist Dadzu, and one woman, Pascalle Hervé. The shows are twice-nightly, at 9 p.m. and midnight. W.B.

saloon bar where one considers a menu offering a wide choice of dishes, including a whole page of sweets, to the elegant small lounge in which coffee is served after dinner, everything is just right. Mr. & Mrs. Frank Pardoe have allied good taste and elegance to a fine old house that dates back to the 15th century, observing the same high standard in the cooking and selection of wines. Mrs. Pardoe is herself in charge of the kitchen and regards attractive presentation as highly important. The neatly-dressed, deft and smiling waitresses are charm itself. Nor are the prices high; one can dine really well for about 20s. per head, without wine. Because of the popularity of the restaurant, there are two sittings for dinner, at 7.30 p.m. and 9 p.m. Booking is essential. Accommodation is available.

Fixed-price dinner

Stone's Chop House, in Panton Street, Haymarket, is now offering a set, fixed-price dinner served from 6 p.m. till 7.45 p.m. every night, for a charge of one guinea. From a menu offering several choices

in each of the three courses I chose Chop House pâté, roast saddle of mutton, and an orange sorbet which, in a restaurant with a particularly pleasant decor and a high standard of comfort, is good value.

Wine note: Vintage declaration

Dow's have declared 1963 as a vintage year for their port, the first shippers to do so in respect of that year. Weather conditions were good, with sun and rain at the right times. Comparing 1963 with another year, Silva & Cosens, the shippers, think that 1947 should be kept in mind. The wine is likely to develop early, say in 7 to 10 years, but 20 years in bottle will not be too long for it.

... and a reminder

Snow's Chop House, Piccadilly Circus. (WHI 8534.) Maintains successfully some of the atmosphere of a pre-war chop house. You can eat well for round about 10s. **Durrants Hotel**, George Street, W.1. (WEL 8131). The dining room—comparatively new—is a pleasant place in which to eat a well-cooked meal of English food.

'My dear, I have at last talked George into taking a holiday.'

'Splendid, are you off on a cruise?'

'Not this time.'

We're going to Torquay, to a favourite haunt of ours...'

'Ah, I know... you'll be staying at The Imperial?'

'We shall. I don't know of another hotel that gives such wonderful service or makes you feel so comfortable.'

'I agree... I love the romantic setting and the interesting people one meets.'



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Content in Kent

Having paid my first visit to the **George and Dragon Hotel**, Fordwich, near Canterbury (STURRY 209), 45 years ago I have watched with natural interest the rise of this riverside inn to the present standard of excellence. From the comfortable



Pascalle Hervé is the girl in the foursome from the Caveau de la République in Paris. They provide the cabaret at the Poor Millionaire till 27 March. See also John Baker White above

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Four of her bridesmaids drink to Miss Sally Dupree, daughter of Mrs. John Dupree and the late Hon. William Bethell, and stepdaughter of the late Mr. John Dupree, at the Hyde Park Hotel after her marriage at St. Paul's, Knightsbridge, to Mr. Anthony Wigram, younger son of Mrs. Lionel Wigram and of the late Major Lionel Wigram. The bride was given away by her uncle, Mr. John Barlow, and attended by Miss Henrietta Lawrence, Miss Louisa Villiers, Miss Fern Bendall, Miss Nicola Raymond, Miss Clarissa Kindersley and Miss Susan Goudie. There were four child bridesmaids, Judith Barlow, Joanna and Francesca Faull, and Anabella Palumbo, and five pages, Jamie and Bruce McNeill, Lionel Wigram and Cassian and Damian Elwes. The best man was Mr. Rupert Maskell. Turn overleaf for more pictures of the wedding by A. V. Swaebe. Muriel Bowen's column is on page 525

Champagne for the bride with ten bridesmaids / continued

Miss Valerie Battine, the Countess of Kinnoull and her sister Mrs. Charles Black



Mr. Michael Dupree, half-brother of the bride, and his mother, Mrs. John Dupree



Mr. T. Maskell and the Hon Mrs. Wagg, daughter of Lord Willoughby de Broke



Mrs. Theodore Baron and her daughter
Mrs. Ronald Shulman



Mrs. Dominick Elwes, mother of two of the
pages, and Mrs. Ian Rankin, daughter of
Admiral Sir Laurence Durlacher



Miss Susie Caulcutt, who lives in the Isle
of Wight, and Miss Judith O'Halloran

Portrait of an important woman

by Muriel Bowen

Miss Charlotte Aldrich-Blake



Visiting London last week was Mrs. JOSEPH KENNEDY, 73-year-old mother of the late President Kennedy and one of America's most remarkable women. Flanked by SIR JAMES MILLER, the Lord Mayor, and Mr. MICHAEL STEWART, the Foreign Secretary, she walked through an exhibition of mementoes of her late son's life. "We always brought up the boys to do a job because it was useful to other people, and not because it might bring glory to them themselves," she told me afterwards. As Mrs. Kennedy talked she sucked an orange fruit drop. "I have to keep sucking these when I talk too much, otherwise my voice lets me down," she explained. Since arriving in London three hours earlier she had visited the American Embassy, the City, held a press conference, faced a television interview and changed her clothes at least once. Next day she planned to see the Duchess of Devonshire and visit art galleries. Then back to the family winter home where her husband is a sick man.

SHE'LL BE BACK

Tired? "I sure am. But next week I'll be back in Florida—I can rest then." Mrs. Kennedy's only concession to a raw English day was her heavy coat with a couple of cardigans underneath it. She has kept her figure too. The dress she wore when presented at Buckingham Palace in 1938 as wife of the U.S. Ambassador she wore again, 23 years later, and without alteration, at her son's Inaugural Ball.

She gave a running commentary on the exhibition for the benefit of Sir James, Mr. Stewart and everybody else who might be near. There was the rocking chair ("he loved that—and it did his back a lot of good") and the doodling ("I never remember him doodle as a child, but then when you have nine children you don't tend to notice one of them doodling.")

The exhibition, all 15 tons of it, has been whisked around Europe by a Pan American cargo plane. Since November 750,000 people have seen it in 14 major cities and Mrs. Kennedy has been at most of the stops to see it set up.

She'll be back on 14 May when the Queen dedicates the Kennedy Memorial at Runnymede. "I like to get out and do things. Besides nobody would thank me for being a weeping reed. We would all like to come over for the



The bride and bridegroom leave after the reception

ceremony in May, Jackie, Eunice, all of us."

THE SHAH ON SUPERMARKETS

The heat wasn't exactly Persian but it was oppressive enough for people to call out: "Open some windows." The occasion was a supper party given by Mr. ARDESHIR ZAHEDI, the Persian Ambassador, at his Kensington residence for the SHAH OF PERSIA and QUEEN FARAH.

Bankers, industrialists, politicians and socialites spread out across three reception rooms. "We invited everybody but we didn't think they'd all come," explained a bewildered official. It was largely due to the popularity of the host that so many people remained in London for a Friday night.

There was plenty of good conversation and plenty of time for it too with the party going on almost till 2 a.m. I asked the Shah how he would sum up his job. The answer was swift: "Hard work. I work 16 hours a day, sometimes more." The Shah has a passionate interest in the modernization of Iran. Yet it seemed somehow incongruous to hear him talk of supermarkets and how he was encouraging them. "They cut out middlemen, they beat inflation."

AT FLOOR LEVEL

The Shah and his Queen and PRINCESS ALEXANDRA sat on settees, plates on their laps. DAME MARGOT FONTEYN; LADY PAMELA BERRY; LORD & LADY RUPERT NEVILL; the DUKE OF RUTLAND; and Mrs. DUNCAN SANDYS sat on pouffes and cushions around a large brass table only six inches high. Others including the HON. ANGUS OGILVY sat cross-legged on the floor.

Champagne, an abundant buffet, and innumerable pots of specially flown in Persian caviare helped the party spirit. I talked to BRIG. SIR GEOFFREY MACNAB (he runs the Government's hospitality) & LADY MACNAB; the HON. VERA & Mrs. HARMSWORTH who are back from their "serviced" villa in Jamaica where they found themselves doing their own washing up (all the domestics at the resort were on strike); and the DUCHESS OF RUTLAND who told me that she is having a dance at Belvoir Castle on 2 October for the coming-out of her stepdaughter, LADY CHARLOTTE MANNERS. If it is anything like the ball she gave a couple of years ago for the Marchioness

Continued on page 529

The hounds and the horn in the icy early morning

Early morning snow had laid a blanket for the Fitzwilliam Hunt when they moved off from the green at Keynton in Huntingdonshire. One of the Hunt's joint-Masters, Earl Fitzwilliam, was not riding on this occasion but with the Countess and his stepdaughter, the Hon. Lady Naylor-Leyland, was present at the meet in front of the old thatched inn, the Pheasant. Leading the Hunt was Major Antony Warre, joint-Master, and others riding were Mr. Mark Summers, Mrs. Andrew Turner, Mr. Steve Roberts and Mr. T. C. Wild. Lady Rosemary Steel, a member of the Hunt, came up from London for the meet, and Mrs. D. P. Crossman, Master of the Cambridgeshire, rode with her husband. Muriel Bowen was also riding and writes on page 525

Mrs. Antony Warre, wife of the joint-Master, who lives in Rutland, and the Hon. Lady Naylor-Leyland



Mrs. D. P. Crossman



Mrs. Andrew Turner and Mr. Mark Summers



Earl & Countess Fitzwilliam and Mr. Steve Roberts



Pony Club members Sally Arthay, Margaret and Susan Gaunt and June Proddy



Major Antony Warre leads the field

Iranians in London welcome their Shahanshah at Guildhall

To mark the short private visit of the Shahanshah of Iran and Queen Farah, the Iran Society held a reception at Guildhall. The royal party were escorted by the Lord Mayor of London, Sir James Miller, and Lady Miller. Lord Bossom, president of the Iran Society, attended with his daughter-in-law, Mrs. Doric Bossom, and the society's chairman, Mr. G. W. Seager. Others at the reception included M. Manoutchehr Zelli, Minister at the Iranian Embassy in London, and Mme. Zelli; Sir Geoffrey Harrison, who will shortly become our new Ambassador in Moscow, and Lady Harrison; Mr. Sheriff Ley of the City of London, and Alderman Sir Ralph Perring, a former Lord Mayor. Muriel Bowen writes alongside on the reception at the Iranian Embassy

Sir James Miller and the Shahanshah of Iran



Sir Geoffrey & Lady Harrison



Queen Farah of Iran



Mrs. N. W. Stevens, who has lived in Iran since 1939



Mrs. Doric Bossom

M. & Mme. Manoutchehr Zelli



of Dufferin & Ava (then Miss Lindy Guinness) it will be a memorable one.

AT THE WALL WITH WILSON

The Governor of the Bank of England, the EARL OF CROMER, shed his own happy glow on the party by being not at all the worried looking man he was a month or so ago. Also present were the EARL & COUNTESS OF DROGHEDA; SIR EDWARD & the HON. LADY FORD; the German Ambassador & FRAU VON ETZDORF; the EARL & COUNTESS OF DARTMOUTH; Mr. & Mrs. OLIVER WRIGHT; and Mr. & Mrs. J. N. HENDERSON. Mr. Henderson's parting words to Mr. Wright were: "See you at the Wall to-morrow." They were both off to Berlin next morning with their respective bosses, Mr. Michael Stewart and Mr. Harold Wilson. I asked Mr. Wright what is the toughest part of his job as secretary to the Prime Minister. "Keeping up with the breadth of his conversation—he likes talking and he can talk on any subject."

THE FITZWILLIAM RALLY

The snow spread crisply over the fields as far as the eye could reach, but when I came down to breakfast everybody was dressed for hunting. "Snow wouldn't stop you in Ireland, so why should it stop us here," said MAJOR ANTONY WARRE, joint-Master with Earl Fitzwilliam of the Fitzwilliam Hounds. There were some frisky horses at the meet—and a lot of visitors. They came from the Puckeridge, the Cambridgeshire, and the Cottesmore, all of which had been stopped by snow. A 2½ miles point in the morning, and 35 minutes without a check in the afternoon made their journey well worth while.

But there was no real bone in the ground and the snow on top gave an illusion of bravery completely unwarranted by the facts. Everybody enjoyed themselves. Miss JOAN WOOD provided the perfect climax to a cold hunting day—a truly gigantic tea with lots of home-made cakes. Others riding included Mr. T. C. WILD, a beautiful horseman on a beautifully schooled horse; LADY ROSEMARY STEEL; Mr. & Mrs. D. P. CROSSMAN; Mr. JOHNNY WARRE; and a great bevy of riders from the Pony Club.

The Fitzwilliam Hounds date from 1760 and next day LORD FITZWILLIAM showed me the first of the pedigree books that go back to that



Miss Jenifer Wontner and her brother Mr. Giles Wontner. Their father is Mr. Hugh Wontner, chairman of the Savoy

time. For more than 200 years the Fitzwilliam family have bred these hounds lovingly and with care. The result to-day is a level pack beautifully turned out. The Peterborough Hound Show takes place in the Fitzwilliam country and on the dining table at Milton are many lovely pieces of silver won by these hounds.

RESILIENCE FROM RIO

There was a brave show of festivity at the party at 15, Berkeley Street, Mayfair, to celebrate the Quatercentenary of the founding of the City of Rio de Janeiro. Earlier in the day our host, SENHOR JORGE DE OLIVEIRA MARA, who heads the Commercial and Information Service at the Brazilian Embassy, received a cable from Rio informing him that threequarters of his office staff had been sacked. The move is part of the Brazilian Government's economies in information services throughout the world. But the party continued as arranged. Nobody but the Brazilians could have carried it off with such panache.

MAKER OF DREAMS

It was quite a day out for the romantic novelists when Miss DENISE ROBINS' autobiography, *Stranger Than Fiction*, was launched at one of Miss Christina Foyle's literary luncheons at the Dorchester.

Mr. ROBERT MORLEY in the chair set the whole thing marvellously in motion. "Like her husband I've never read her books," he began. "But this does not upset her because she continues writing about people just like us." He continued: "My mother was never without her Denise Robins book. She would read it avidly, then take off her specs, throw it to one side and say, 'How dreary—what rubbish,' and then avidly continue reading again."

Guests included VISCOUNTESS LEATHERS; Mr. & Mrs. DIGBY MORTON; Miss BARBARA GOALEN (wearing a white wool Balaclava helmet); LADY KEEVIL & Mrs. J. M. KEEVIL; Mr. EAMONN ANDREWS; Miss BARBARA CARTLAND; and DIANA LADY AVEBURY.

A KILLING FROST

Reply by Sir Alec Douglas-Home to a new M.P. who asked about the method of choosing the next leader of the Conservative Party: "What has been arranged is not so much a way of life as a programme."

Portrait of the artist as a kindred spirit

Mme. Françoise Gilot visited the Tate to see the newly acquired *Les Trois Danseuses* before attending a reception in her honour at Claridge's to launch her book *Life With Picasso*. Some 20,000 copies of the book had already been sold before publication and among those celebrating with representatives of Nelsons, the publishers, were art critic Dr. J. R. Hodin and some of the people who own paintings by Mme. Gilot, including Mrs. John Keeling and Mrs. Rodney Phillips

Mme. Françoise Gilot drawing on the fly-leaf of her book for a guest



Mrs. Jocelyn Baines, wife of the managing director of Nelsons, and Mr. Terence Kilmartin of *The Observer*



Miss Pauline Vogelpoel, secretary of the Contemporary Art Society



Mrs. Suzanne King, of the Hallsborough Galleries, and Mr. C. Busby, managing editor of Nelsons



The Duke & Duchess of St. Albans. The Duchess comes from the south of France

Letter from Scotland

by Jessie Palmer

Mrs. Rodney Phillips and the portrait of her by Mme. Gilot



Mrs. John Keeling with the Gilot painting that she owns

Hard at work on rehearsals for *Carmen* and *The Dream of Gerontius* is the Countess of Haddo. Her husband, formerly Major David Gordon of Haddo, recently became the Earl of Haddo when his father, Lord Dudley Gordon, succeeded to the title of Marquess of Aberdeen. "When I'm conducting I shall still be June Gordon," Lady Haddo told me.

This means she will be June Gordon a great deal of the time, for music forms a very large part of life at Haddo House. *Carmen* (the full version) is being put on at Haddo from 21 to 24 April, with a gala performance, including a buffet supper in the house, on the last night.

A fortnight later *The Dream of Gerontius* will be presented, and for this the Turriff Choral Society (also conducted by "June Gordon") will join with the Haddo House Choral Society. The three leading singers, Richard Lewis, Janet Baker, and John Lawrenson, are coming up from London. *Gerontius* has been performed only once before at Haddo, in 1957 (the centenary of Elgar's birth) before Queen Elizabeth the Queen Mother who is patron of the Society.

In spite of the fact that rehearsals are going very well, Lady Haddo was rather depressed when I spoke to her, because of the imminent departure of the Very Rev. Patrick Shannon, Provost of St. Andrew's Cathedral, Aberdeen. He leaves for Hereford at the end of May. Reason for depression—he also happens to have been for the last 10 years the able and hard-working deputy-conductor of the Haddo choir, and a very difficult person to replace, I gather.

The season for culture

The North-east seems to be getting into its cultural stride very early this year. Another busy planner is Mrs. A. A. C. Farquharson of Invercauld who has already produced her Invercauld Studios Festival Theatre programme for the summer. It will include fashion, drama, dancing, music and films.

The drama section promises particularly well for there will be a play, *Dancing Queen*, especially written for the Invercauld Theatre by Charles Barron. "It will show the lighter side of the life of Mary Queen of Scots," Mrs. Farquharson told me.

Mrs. Farquharson can always be depended on to spring a few surprises during her festival season. This year there'll be quite a departure (for the North-east, anyway) with shows of men's fashions. Mrs. Farquharson usually trains the bonnie local lassies to model her women's clothes—and very charmingly they do it—but she isn't using the braw local lads for the masculine fashions. "Too busy," she assured me. (I wonder if maybe they're too bashful as well.) She has pressed into service some of the men among the Invercauld Players. "We're not going too far this year with the men's fashions," Mrs. Farquharson told me.

"We're just showing the kind of casual clothes I think men are looking for."

She's particularly happy about the way festival preparations are going this year for she has the help of her daughter Marybelle, who with her husband, the Hon. James Drummond, has just moved into the Dower House on the Invercauld Estates. They will be staying there while Mr. Drummond does an estate management course. "He has been banking for two or three years, but he wanted to get back to the land," Mrs. Farquharson told me. "They are hoping eventually to farm somewhere in Scotland."

Mrs. Farquharson has been busy since Christmas getting the Dower House "done up" for her daughter and son-in-law, and she and her husband are looking forward to a few weeks holiday, possibly in Florida and Barbados, "before the fishing begins in May."

The season for engagements

The Rev. the Hon. Robin Buchanan-Smith, third son of Lord Balerno and the late Mrs. Buchanan-Smith, has just announced his engagement to a member of his congregation at Christ's Church, Dunollie, Oban: Miss Sheena Mary Edwards, daughter of the late Mr. Alexander W. Edwards, and of Mrs. Edwards, Duncraggan, Oban. Miss Edwards is at present at an Edinburgh hospital training to be a nurse and the wedding will not take place till she has completed her training some time next year.

The engagement announcement very nearly coincided with the announcement of the birth of a daughter to the wife of Lord Balerno's second son, the Hon. Alexander Buchanan Smith, M.P. for North Angus & Mearns. "This family's getting a bit too much publicity. I think it's a good thing I changed my name," said Lord Balerno—trying to sound completely disinterested, and failing conspicuously.

For extra good measure he had news of his youngest son, Jock, who was married last year in America and who is bringing his wife home in May for her first visit to Scotland. Then he will be going back to study animal husbandry at the University of Oklahoma where he is working for a doctorate. He has already collected a B.Sc. and an M.Sc. on the way.

Incidentally this must be the open season for distinguished engagements. Scotland's octogenarian author, Sir Compton Mackenzie, whose latest novel *The Stolen Soprano* is to be published this year, announced at the end of February that he would marry Miss Lilian MacSween, sister of his second wife who died in 1963. The wedding, he said, "might be any time." And Sir Edward Appleton, Principal and Vice-Chancellor of the University of Edinburgh, announced the next day that he would marry Mrs. Helen S. Allison, who has been his private secretary for the past 13 years.

THE GUV'NOR'S COUNTRY

It lies around Malton in the heart of the Yorkshire wolds where every year some 300 racehorses are trained for the Flat. John Winton provides a conducted tour. Morris Newcombe took the pictures

Right: *The Guv'nor himself, Captain Charles Elsey, probably the most distinguished figure to train at Malton since the days of John Scott. In a long career Captain Elsey has saddled the winner of almost every major race in the Calendar, including all the Classics except the Derby—an omission which he hopes will be made good by his son Bill.*
Below: Major Guy Cunard with Sir Gosland, a 14-year-old gelding, won his first point-to-point while at Eton. He has since ridden 232 point-to-point winners and a further 62 winners under N.H. rules. At 53 the Major admits that the falls become harder but he is riding again this



season. Right: Mr. Pat (Rufus) Beasley accompanies a string to exercise. Below right: Mr. Bill Elsey (foreground) with two of his stable jockeys, Edward Hide and Don Morris, who is retained by Mr. Phil Bull. On the opposite page one of Bill Elsey's older horses working on the gallops at Highfield



The Reverend Sydney Smith was obviously thinking of Malton when he wrote: "I have no relish for the country; it is a kind of healthy grave." Sydney Smith was vicar of Foston, near Malton, from 1806 until 1830 and though a celebrated wit, he was no horseman, and regarded the hard-riding squires of Yorkshire with disgusted wonderment. "Indeed" he once said "I consider it a great proof of liberality in a county, where everyone can ride as soon as they are born, that they tolerate me at all."

Malton has changed little in spirit since Sydney Smith's day. This is a part of Yorkshire where hunting and racing are bred in the bone. Even today there are eight racecourses and at least four packs of hounds within easy distance. Like Sassoon's Scarlet Major, Malton men can say, of horse or man, "Used to know his father well." Until 1863 Malton had its own race meeting on Langton Wolds, and there was a later steeplechase fixture at Highfield until 1904. The surrounding country too is studded with significant racing place-names—Hambleton, Sledmere, and Buttercrambe, between Malton and York, was the Darley Arabian's first home in England, after Mr. John Darley of Aldby Park asked his son Thomas, a merchant in Aleppo, to buy him an Arab stallion. Mr. Mark Winn, who now lives at Aldby and whose mother was a Darley, has a copy of a letter dated "Aleppo, ye 21st December, 1703" in which Thomas Darley describes the horse "... He is about 15 hands high of the most esteemed race amongst the arrabs both by Syre and dam, and the name of said race is called Mannicke." The Darley Arabian never raced, but through his great-great-grandson Eclipse he is an ancestor in either the male or female line of every modern thoroughbred. Malton is a pleasant but rather nondescript little town by the river Derwent, on the borders of the North and East Ridings. It has a cross-roads, a market place, and numerous public houses in which extrovert characters in astonishing waistcoats fix the innocent stranger with an Ancient Mariner's eye, buy him a pint, and offer him racing tips. The beer is very good, the tips very bad. But the real heart of Malton lies across the river on the wolds to the south of Norton, where every year some 300 racehorses are trained for the Flat. At the start of the season Malton gallops are testing grounds for both man and horse—bleak, uncompromising slopes, swept by a shrivelling Siberian wind. ("I like my owners to come up here in February," said

Continued on page 534



Right: Viscountess Allendale sees some of Bill Elsey's horses working; they included her own two-year-old Gallium. Viscount Allendale, a Steward of the Jockey Club, also has several horses in training with Elsey. Below right: Major John Shaw, of Welburn, near Kirby Moorside, has had horses in training with Rufus Beasley for many years. Horse in the background is his two-year-old colt Premonition. Below: Lady Cecilia Howard, of Castle Howard, whose best horse was Gilly Lees, winner of the Fern Hill Stakes at Ascot. Gilly Lees was Beasley-trained as was Cherrygarth, who showed a fine sense of occasion by winning on Lady Cecilia's wedding day. Bottom right: Mr. Frank Carr, of Whitewall, with his stable guard dog Sabre. Carr is one of the few men to have gone straight from stable lad to trainer at one bound. Centre right: Mrs. John Shaw inspects Bangkok, her unraced three-year-old colt by Tropique, trained by Beasley. Opposite page: Pat Rohan's string demonstrating the "Malton canter"



one trainer, "They go away so perished with cold I don't hear another cheep out of them." It is no weather for hanging about, and a Malton "canter" makes the Charge of the Light Brigade look like a drayhorse reunion. However, the method is effective. Last season Malton horses won 214 races, worth £115,700, and leading the list by a distance was the giant stable of more than 90 horses trained by Mr. Bill Elsey at Highfield.

Highfield once belonged to Mr. William I'Anson, who owned and trained two Derby winners—Blink Bonny in 1857 and her son by Stockwell, Blair Athol, in 1864. The stable's present position was built up by Captain Charles Elsey, one of the most popular and respected men ever to train in the North. The Guv'nor has officially retired (though he still takes a microscopically close interest in stable affairs) and Highfield is now run by his son Bill, a quiet, modest man, with



an unexpectedly sardonic sense of humour. Since he took over the stable Bill Elsey has consistently saddled more winners than any other trainer in the country (82 last year, winning £52,000 in prize money). Of all his winners Bill Elsey remembers most kindly Henry VII, who won the Eclipse and dead-heated for the Cambridgeshire. His stable jockey is Edward Hide, who rode 72 winners last season. A list of his owners reads like a selected *Who's Who* of northern racing—including Viscount and Viscountess Allendale, Sir Richard Sykes, Commander Clare Vyner, and Mr. Phil Bull.

The Irish are well represented in Malton, not least by Mr. Pat Beasley, of Wold House. Mr. Beasley, known to the racing world as "Rufus," comes of a famous racing family (his grandfather once rode a winner over hurdles at Punchestown at the age of 73). As Captain Boyd-Rochfort's stable jockey Rufus



Beasley won the 1936 St. Leger on Boswell and the 1937 Gold Cup on Precipitation. As a trainer he has had the luck of the Irish—his very first three runners at Newmarket were all winners—and he has since gone on to train a stream of good horses: Sterope, Spy Legend, Fiacre, Harmon, Henry's Choice, and many others. He has the knack of producing winners at Ascot, a trick much appreciated by his owners, among whom are the Earl & Countess of Durham, Viscount & Viscountess Galway, Mr. & Mrs. Hugh Leggatt, and Major & Mrs. John Shaw.

At Grove Cottage, Norton, another most eager and voluble Irishman, Mr. Pat Rohan, is making his mark. That hat, and those spectacles, are already well known at tracks like Chester. It is only four years since Pat Rohan took over the stables of his late father-in-law Mr. Bill Dutton (who rode Tipperary Tim in the 1928 Grand National, and trained Limber Hill to win the Cheltenham Gold Cup) but in that time he has prepared some good ones: Right Boy, Sandiacre and Althrey Donn. His stable jockey is the Australian Russ Maddock, champion northern jockey last season with 75 winners. Pat Rohan won 41 races last year, worth £25,000, and it now seems only a matter of time before someone has the wit to send him a really warm Classic prospect to train.

Every trainer acknowledges the part luck plays in his business. Mr. Ernie Davey, of Star Farm, has been training in Malton since 1935, but he never made a luckier purchase than Fair Seller, bought for £50. The horse was northern sprint champion, winning 18 races, including the Ayr Gold Cup. Placing horses to win races is the supreme mystery of a trainer's art and it has no better exponent in Malton than Mr. Albert Cooper, of Paddock House. With only 19 horses in his stable last year, he nevertheless placed them to win 15 races.

The third Irishman in Malton is Mr. Frank Carr—almost the only man now in racing to have made the hazardous leap from stable lad to the cares of training. As he says, "I've gone from doing my two to doing my nut." Last December he moved his string to Whitewall—itself a good omen, for Whitewall was the headquarters of John Scott, who may have had his critics as a man, but was a trainer of genius. Between 1827 and 1863 John Scott won 40 Classic races, including six Derbys and sixteen St. Legers.

Mr. Easterby, who trains at Habton Grange, is the only Malton trainer to pay serious



Continued on page 536

Right: Colonel W. E. Behrens with his stallion *Sailing Light* (by *Blue Peter* out of a *Hyperion* mare, *Solar Cygnet*), now standing at Swinton Grange Stud. Colonel Behrens also has a filly by *Rockefella*, *Take a Chance*, in training with the Elseys. Below: Mr. Noël Fairfax-Blakeborough, son of the well-known northern sporting writer Mr. Jack Fairfax-Blakeborough. Noël runs Northern Yorkshire News & Sport, a racing information service in Malton, and also has his own weekly racing programme on Tyne-Tees Television. Below right: Mr. Pat Rohan is one of the best of the new generation of young



trainers. He now has a string of 70 horses and seems to be specializing in top-class sprinting greys. Bottom right: Mrs. Mark Winn on the steps of her home, Aldby Park, near Buttercrambe. The stables in the background were once the quarters of the famed Darley Arabian, direct male ancestor, through his great-great-grandson Eclipse, of more than 100 Derby winners



Continued from page 535

attention to National Hunt racing. He won the Gillette Hurdle in 1962 with Stirling. His best horse so far on the flat was probably King's Coup but he also trained a useful horse, The Derry, for the Dowager Lady Fitzwilliam. Nearer Malton, at Scarborough House, Mr. Jack Pearce now trains in a small way but he has had his golden moments—Signification in the Ebor, and Vatellus in the Ayr Gold Cup. The jockey who rode both horses for Jack Pearce was Herbert Jones, who made his debut as a trainer in Malton last year. He had one winner and several seconds.

This year, however, with more and better horses, he hopes for that tiny atom of luck which will turn seconds into winners. His wife regularly rides work for the stable and, with respect to Messrs. Hide and Maddock, looked quite the best rider on the gallops.

Owning racehorses is an expensive form of masochism. An owner pays roughly £1,000 a year, per horse, only to be disappointed, frequently and bitterly. And yet owners remain eternally optimistic and neither Yorkshire bluntness nor Irish eloquence can disillusion them. Every trainer in Malton agrees that his hardest task is to convince an owner that a particular horse is useless. "You can say what you like about an owner's wife," said one trainer, "but if you start criticizing his horse, that's fightin' talk."

Once or twice in a trainer's career, if he is lucky, he gets a horse that moves like a true gentleman. Then, slowly, cautiously, trainer and owner approach the glorious possibility that they may have a champion. Probably the best Yorkshire horse to race since the war was Mr. W. Humble's Nearula, by Nasrullah, trained by Captain Elsey. An accident interrupted his preparation for the Derby, in which he ran unplaced behind Pinza, but he won the Two Thousand Guineas, the St. James's Palace Stakes and the Champion Stakes the same year. Unfortunately he died at stud in 1960.

The new Flat season starts at Doncaster next Monday and those Malton trainers who have horses with Classic engagements are looking forward to it with cautious optimism. No Yorkshire-trained horse has won the Derby at Epsom since Pretender in 1869 (Dante was trained at Middleham, but the race was run at Newmarket). Captain Elsey won every Classic except the Derby. It seems high time the Derby came back to Yorkshire, and it would be only justice if the winner were trained at Malton.

Jazz trio



ONE THE TENOR LINE

Ronnie Scott's Club
Gerrard Street, W.1.
Tel: GER 4752
Membership: 1 gn.
Entrance fee: varies
according to the calibre
of the artist appearing

PERSONNEL: Ronnie
Scott (*seated centre*):
tenorman, began the
club because he was
convinced that at least
100 people wanted good
jazz every night in
London
Pete King (*back right*):
manager
Tony and Bruce Gartell
(*back left*): twin right-
hand men who perform
all tasks from poster-
painting to coffee-
machine cleaning
Tubby Hayes (*right*):
constant appearances
during the club's five
and a-half year career:
filled Paul Gonsalves'
chair at a moment's
notice in the Duke
Ellington band for a
Festival Hall concert
Bill Evans (*foreground*):
current featured artist,
intense pianist rapidly
rising on the jazz scene

DEVELOPMENT: More
than 100 people re-
sponded nightly to
Scott's opening premise
and only British musi-
cians were featured,
glad to be heard regu-
larly in London. Club
stature grew and as
Europe became widely
recognized as a jazz
centre, Scott's became
an important date for
touring American
musicians. And the
giants came. Now a
booking there is highly
prized. At first it was
easy to get in—you
just arrived; now
queues of hopefuls
waiting a cancellation
stretch down Gerrard
Street. Pink linen
tablecloths appeared,
the decor smartened,
chops and steaks re-
placed hot dogs and
hamburgers

Photographs
by Graham Attwood

TWO
THE
VOCAL
LINE

Annie's Room
Russell Street,
Covent Garden
Tel: TEM 6100
Membership: 2 gns
Cover charge: £1

PERSONNEL: Annie Ross (*foreground*): Red-haired, Surrey-born of Scots parents, ranks high in the short list of women jazz singers but had to do it in America with Count Basie. Sean Lynch (*back centre*): Annie's actor-husband. Gina Fratini (*seated centre*): and husband Renato (*back right*): responsible for club design and decor. Tony Kinsey (*back left*): Annie's long-time musical associate. His quintet is resident. Alan Haven (*kneeling*): jazz organist, gaining wider recognition these days, another resident. Blossom Dearie (*seated right*): current attraction, American pianist-singer virtually unknown in England until appearances here.

DEVELOPMENT: lack of adult jazz clubs prompted the planning, a site was found under Temple Bar telephone exchange. There was a long membership before there was a club. Irritating delays caused opening to be postponed, but now firmly established. Good menu, good atmosphere—and Annie Ross may appear: "One of the nicest things about having your own club is that you can sing whenever you want to," she says.

Jazz trio



THREE THE SOPHISTICATED LINE



The Cool Elephant
Margaret Street, W.1
Tel: LAN 1200
Membership: 10 gns

PERSONNEL: Johnny Dankworth (*back*): musical director Cleo Laine (*back*): Johnny's wife, currently appearing Leslie Linder (*seated left*): Victor Brusa (*seated right*): ex-actor and restaurateur respectively have already two "Elephant" clubs. They decided they wanted to listen to cool music without sitting on someone's knee. Brusa's menus would make the average jazz-follower boggle Sean Kenny (*foreground*): designed the decor; blue tweed walls, dim lighting, coloured mirrors

DEVELOPMENT: cool is the operative word: expensive, exclusive, a sophisticate on the scene. Cabaret has the highest standard: Mel Torme, Oscar Brown Jnr., June Christie, Georgia Brown, Carmen Macrae. It's certainly jazz

ONE TWO

marriage: careers

How does it work and what help can each partner give the other professionally?

John Massey-Stewart photographed and interviewed seven well-known couples to explore the problems, the pressures and the considerable rewards involved

Bernard Braden, actor, and **Barbara Kelly**, actress, have broadcast together in countless *Bedtimes* and *Breakfasts With Braden*, have acted together in many stage plays and are both currently involved, though separately, on television. Bernard runs the late-night *On the Braden Beat*—his wife has stood in for him during illness—Barbara conducts the evening *Criss-Cross Quiz* show. They have three children, Christopher and Kelly in their 20s, Kim rising 16. They live in Knightsbridge.

In a long alliance both professional and domestic one might feel they have brought two careers in one marriage to a fine art, but: "We haven't," says Bernard Braden, "it's a constant problem."

"Exactly," agrees Barbara Kelly. "You cope as best you can. The one thing we've achieved over 22 years of marriage is on my part finally a non-competitive spirit. This almost made us come unstuck to start with. Even unconsciously we were competing for the same job. . . The other way we've coped is that instinctively women realize there's got to be one boss (especially when they're both performers). Bernie's going to hate me for this, but there's got to be one ego that is fed. Unconsciously that's happened too. Essentially the woman is responsible for everything in the home, so that I found I became a complete schizophrenic. I had to be because I'd be working in a studio or on TV and I would have to come home, cope with three children and all the chores, whereas Bernie could come home and just relax (and still stay in show business). I think the children sensed my schizophrenic personality. If I could do it over again I would not work when my kids were growing up, because I was so ridden with guilt and in fact still am."

Braden thinks a tremendous pressure is put on children growing up in a show business atmosphere. Their son admitted only years later that when Braden nearly took a TV executive office job he was very disturbed "because he thought all the glamour would go out of his life." Bernard Braden's first recreation listed in Who's Who is "Family." "I've never been one of those to have the weekly night out with the boys. If Barbara's free, I'd rather be doing something with her than playing golf with someone else. The same applies to the children." One point he makes: "When the woman is sometimes the breadwinner, the man still feels the responsibility and really does feel a lot of his masculinity's been cut away. It's a real problem and it never leaves you. We can talk about it now but we used to get into pretty fierce arguments." Mutual (professional) criticism never worked with them—they both took it personally. But he gets many ideas and much help from her for *On the Braden Beat*.







LEFT:

Martin Lovett, cellist of the Amadeus Quartet (150 concerts a year), is married to **Suzanne Rozsa**, solo violinist and violinist in the Dumka Trio. They have a teenage daughter, Sonia, budding musician and singer, and a son, Peter, 10, who says "I used to play the violin and the cello, but I've given them up." Home is a house in Hendon.

Professionally, they help each other with criticism. "It has happened," says Martin Lovett, "that one gets offended—but on the whole it's very constructive." "One must be very careful," she adds. He listened to the trio rehearsals for her Wigmore recital "and was a tremendous help to us three," she says, but she doesn't go to Amadeus rehearsals. "I think they would not like it very much." Says Miss Rozsa: "My best time for practising is when all the chores of the day are over, about 6 or 7, when the children are in bed. If necessary I can go on till 1 or 2 in the morning. I still get five or six hours in like that." The living-in help gets the children off to school and does the chores. "I couldn't do it otherwise at all. I'm away from home—odd days and weeks—about three months a year against Martin's eight." When they coincide—rarely—her mother looks after the children. "She is 77 now and always swears she will never come again.

"I always find it very difficult when the day Martin is coming home I have to go off. Generally I do go away with a bad conscience." Long trunk calls ease it. "Once the very day he came back from an eight-months world tour, I had to go up to the Edinburgh Festival. We have met each other en route three or four times. Once we were both performing the same night in Hamburg. Suddenly we found ourselves in the same hotel but saying goodbye to each other." Have they had to develop a formula? "No," says Martin Lovett, "it's just adapted itself." "It's a great help that we both have the same careers," says his wife. "We both have concerts in the evening and weekends when other couples see each other. It's a help, too, that we like staying in bed in the mornings; we only wake up at 10 or so. People like us are trained to do their best at night—when others sleep."

BELOW LEFT:

C. P. Snow (Lord Snow), writer and novelist (12 so far), now Parliamentary Secretary to the Ministry of Technology, is married to **Pamela Hansford Johnson**, herself the author of 12 novels. They have one son, Philip, at prep school. Home is a flat in Kensington.

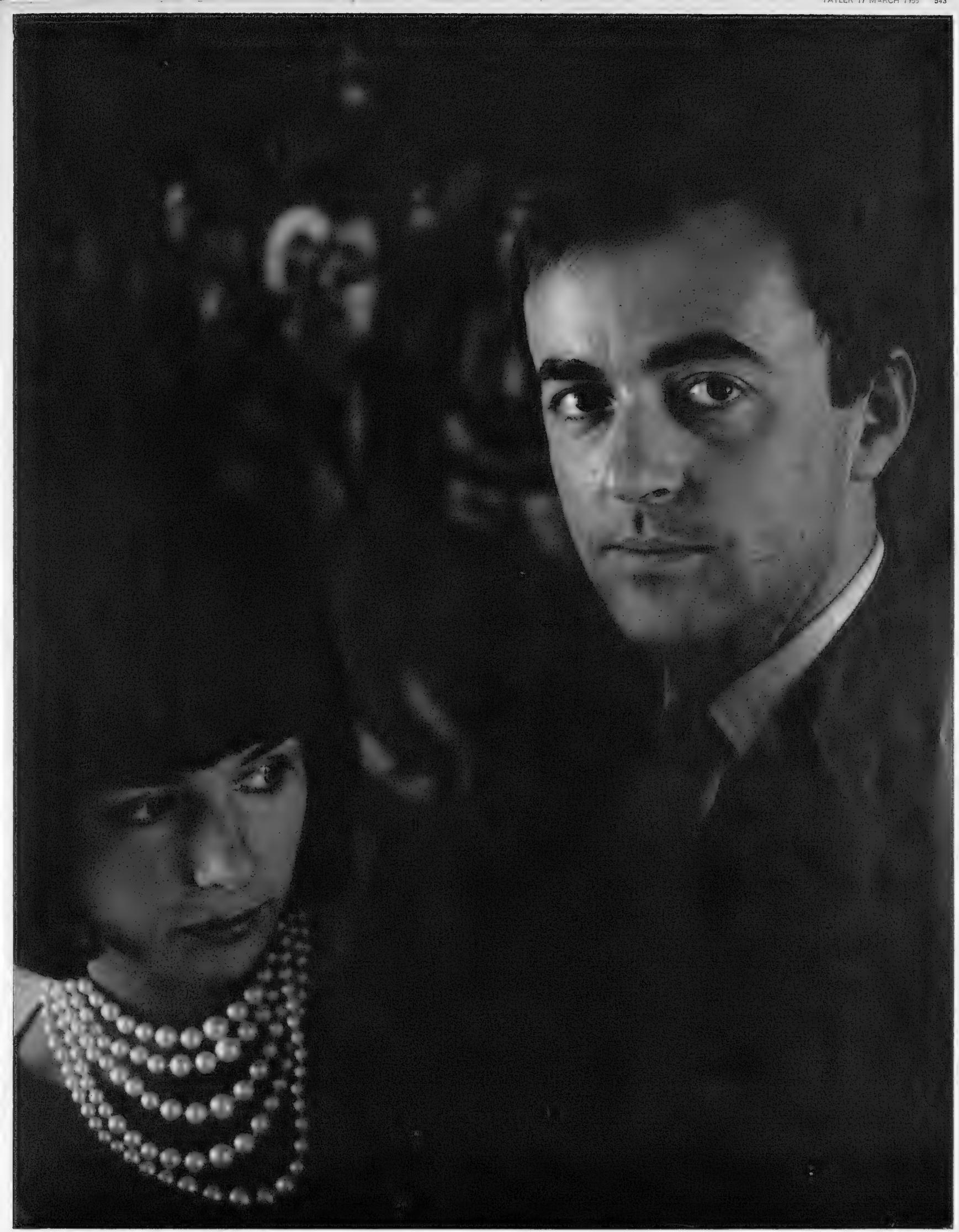
The Snows help each other directly in their writing. "We show each other our work before it's ready for the publishers," he says, "my wife helps me a great deal: we both write by hand, and I dictate the first draft which she types. The last one took three weeks to dictate; we discussed it and I changed it as we went along." "And I'd always go to my husband for suggestions if I had difficulties," she adds. Lord Snow plans more precisely than his wife does. "And we have a difference of stress rather than of method, a difference of principles," he explains. They write roughly at the same time, she from 10 to 12 and 2 to 4, and he from 10 a.m. to 2—but in an office elsewhere. Most professional writers find four hours a day is enough. "I am a fast writer, much faster than my husband," she says. "The Unspeakable Skipton was the quickest; it took three weeks flat. But everything was in my mind, of course." She tries not to work in school holidays and has a housekeeper to cope. Did she help him with his famous Two Cultures lecture too? "No, I did it without her—really in a fit of absent-mindedness!"

RIGHT:

Terence Brady, actor (ex-Fringe) and writer, chairman of TV's *First Impressions*, is married to **Charlotte Bingham**, author of *Coronet Among the Weeds*, best-selling deb-exposé (world sales 100,000). Now in their second year of marriage they live in a house in Kensington. Their first baby is due soon.

He writes and learns his parts upstairs, she writes downstairs in the morning and in the later afternoon after the housework. (She has one afternoon's help a week.) Do they help each other? "At first I wouldn't show him a thing," she says, "then I did, but he laughed a lot and said it was very good, so I got suspicious and wouldn't show him any more." "Whenever I said it's terribly good," he put in, "she started again." His acting parts them, of course. "For three months after we were married, I was acting at night and doing TV work in the day, so I only saw Charlotte four and a half days in every two weeks." Are they likely to write anything together? "I dread that day," she says. "We'll get divorced."









FAR LEFT:

C. Day Lewis, alias **Nicholas Blake**, poet, detective story writer (12 books of poems, 18 thrillers), is married to **Jill Balcon**, actress, primarily Shakespearean. Recently poetry recitals together. They have two children, one daughter, Tamasin, and Daniel, 7. Home is a house at Greenwich.

They criticize each other's readings of poetry, but she doesn't help him to write either his poems or detective stories, though, she says of the second, "I provide some of the less agreeable habits, the various victims and anti-heroines!" Her good verbal memory helps: she remembers conversations on buses and in the vet's ante-room. "They're worked up a bit because being Irish I exaggerate," she says. She adds, "And being Jewish I do the same. He's marvellous to come back to," she says, "when one's done something, and tremendously patient about one being absorbed in learning lines night after night and hardly speaking. I think because his work absorbs him he respects the fact that at times I disappear and do mine. He even cooked the children's tea last week when I was rehearsing." "And lunch, and my own dinner!" he interjects. "Jill asks me a lot when she is beginning a recital what certain lines mean, and we work it out between us."

"He never shows any resentment when I disappear, leaving a list." The previous week there was no domestic help, and she was working on a radio play for six days a week—"He was absolutely splendid. And then I find when I come back he's bothered to wait up, which makes a lot of difference."

She has part-time help in the house, but finds the theatre and TV very difficult without full-time help. "You cannot give children your full attention, or enough. I gave up the stage to have my first child. Even the hours in broadcasting (a big part) last week were so long and exhausting that I was hanging out the washing by moonlight, literally." But she doesn't believe in getting any old people in to look after the children.

However tired she is, she finds a professional interest tremendously reviving. "So it's worth it. But not easy from a domestic point of view."

Bedtime is when the children really like one to be there, they feel. "They were groaning the other night," says Jill Balcon, "because you sent a message, and I said, it's all right, he said 'Half-past seven,' and there was a great shout! Actually, for the past three months they've started reading poetry at bedtime. It sounds very precious, but in fact it's quite spontaneous. They suggested it.

"It's marvellously comforting," she adds, "to go on a platform with somebody you love. I feel very lost when you're not there."

FAR LEFT:

Michael Levey, art historian and assistant keeper of the National Gallery, is married to novelist **Brigid Brophy**. They have been married 10 years, have one daughter, Kate. Home is a flat in Kensington.

*Do they help each other to write? "No," says Brigid Brophy, "help is strictly limited to how many m's in summit." But Michael Levey very much needs to know that she approves of his writing; whether he has conveyed a picture they have both seen. Her books are sometimes written for him, one to amuse him when he had chickenpox, one, the prize-winning *Black Ship to Hell*, very largely to convince him. Another, *Finishing Touch*, was triggered off by an observation of his—and, she confesses, "quite a lot of my book on Mozart is just straight Michael—with the odd acknowledgement thrown into the footnotes!" Absolutely nothing in their two careers conflicts, says Brigid Brophy. "There is total—almost frightening—agreement between us. And there's been no adjustment to each other." "We may even have got married because we agreed," Levey says. "My career has altered since marriage—in a private way: the discipline of being made to think and also to have the courage to show how moved you are by works of art. I owe very much to Brigid. I feel that tremendously."*

They both work in their big front room at different windows. "I particularly enjoy the fact that one hears wonderful traffic," she says. "One can smell it also, which helps."

They find comfort in each other's company. When she was away recently, Levey thought he would do three hours of tremendous work. "It wasn't like that at all. I came in here, played a record and drank a glass of milk, you know, just wandered round the house feeling something's wrong." But: "I love it when you go away," his wife counters, "one gets a marvellous amount of work done!" Three weeks is the longest she has taken to write a novel that may have been brewing for years. "The intensity while you are at it is absolutely terrible. One doesn't think of anything else. You do in fact go to bed, but you lie awake all night composing, as it were, and I become horrid, like a sort of medieval hermit. I don't wash my hair, I don't wash my face, I don't do anything." Levey confides: "Afterwards she takes me to Peter Jones and buys something nice." While they are both writing, Kate—when not at school—plays in a communal garden or comes in with her friends and they can do "absolutely anything they like so long as they leave me alone," says her mother. Do they fit in their writing with her? "We fit in our entire lives with her!" says Brigid Brophy. "She just is the complete boss." Do they have a recipe for combining two careers in one marriage? "One would be terribly worried if one needed a recipe," he says, "it's rather like rushing for a chart in the bedroom to see how much love is due."

"Yes," says his wife, "if one needs a recipe, one must have a divorce."

LEFT:

Leonard Sachs, character actor and chairman of B.B.C. TV's *Good Old Days*, is married to **Eleanor Summerfield**, actress and radio panellist. They met in the last show he produced for the Players' Theatre, which he founded and ran for 11 years. Now married 17 years, they have two sons: Robin and Toby. Home is a house in Bayswater.

They would like to work together, but have done very little. "The only film scene we shared," she says, "was when I was going out and you were coming in and we nodded to each other." But they do hear each other's lines, and sometimes suggest a different way of saying them. "We can afford to criticize," he says, "because we respect each other's work. The essential ingredient in any successful marriage is mutual respect as persons. But with professionals it must be mutual respect for the other's career or talent as well. If you were married to someone in your own profession whom you didn't think was good, then I don't think you could stay married." Inequality of talent or success can break theatrical marriages. "I don't think any man would like his wife to be consistently earning more than he and providing for the house. But with us it's been so much up and down that it's levelled out." He thinks it's a good thing to be married to somebody with a career; and she thinks it makes a more interesting female.

Says Sachs: "Looking ahead, when families grow up and away so many people find life rather empty." His wife agrees: "It's much kinder to the children not to be entirely dependent on them for an interest in life. We're very lucky. We both agree utterly on how the children should be treated and how they should treat us. I've seen so many marriages or children suffering because the parents didn't agree on bringing them up." Since their sons were born, they have had living-in help—now a "very good housekeeper." "But I like to look after the children myself," says Miss Summerfield. "And because one has to have someone in to cope with the house when one is working, they get more of my concentrated attention than non-professional mums. But if Leonard has to go away for long I do try and stay slightly out of work because we always feel it's nice for one of us to be around for the children. I've turned down lots of lovely locations abroad. Mine are usually Lyme Regis, St. Albans—Manchester!"

Fashion by Unity Barnes

MAD MARCH DAYS

March in the country means early flowers, late snow, wild winds and watery sunshine. The temperature lurches from high to low, but we face an icy point-to-point as cheerfully as a sunny day's golf, because next week it is—officially—Spring, and a March Hare mood of excitement seizes us all at the thought of it

Photographs by John Hedgecoe and Patrick Ward



■ Suit for sunny spring days, checked out in pink and grey tweed, the straight jacket pink-edged. By Rix, £15 9s. 6d. at all branches of Wetherall. Coffee brushed pigskin shoes, Hush Puppies, 69s. 11d. at Lilley & Skinner, Oxford Street. The car, designed to cope with tough country living, is a Morris 1000 Traveller (from £582 15s. 5d., including tax) ■ For a smooth transition from spring to summer, a long knitted cardigan coat, brass buttoned, over a sleeveless dress, both in white wool (and in other colours), 30 gns. together at Wetherall, Regent Street; Rackhams, Birmingham. The dress has its own tie belt, is shown here with a brass-buckled belt in white Corfam, £4 7s. 6d. from Paris House







JOHN HEDGE COE

The classic country look that moves steadily higher in the fashion polls: a coat in Scottish lambswool, super-soft, checked in earthy browns, raglan-sleeved to slide over thick sweaters. By Rodex, 25 gns. at Marshall & Snelgrove. Pringle's Shetland sweater with thickly-ribbed polo neck is £3 19s. 6d. at Lillywhites. ■ Peat-brown coat in Strong & Fisher's Suedalope (a silky, weather-defying suede) is cast in a Courrèges-like mould of detailed simplicity; would look as right in Paris as at a point-to-point. By Elma, 23 gns. at Fenwick; Elizabeth Gray, Oldham; Ellis Barker, Chester. ■ Camel and wool suit that travels well from country to town, has a widely-yoked three-quarter jacket over a straight skirt. By Charles Creed, 21½ gns. at Claudine, Park Lane. Putty Courtelle sweater, also by Charles Creed, £2 12s. 6d. at Peter Robinson, Oxford Circus; Rackhams, Birmingham; Whitfields, Wolverhampton. Hand-knitted wool stockings, 6½ gns. at Fenwick.



PATRICK WARD



Opposite page: Trousers in lightweight checked tweed have a precisely-tailored jacket for non-players, 20 gns. at Simpson. Brown cashmere polo sweater, by Pringle, £7 2s. 6d., also at Simpson. Above: How not to play out of bunkers; or too bad to be true. Essential for such nightmare moments are clothes that won't add to your handicap—such as Braemar's impeccable navy jacket and skirt in 2-ply Shetland wool, white-buttoned, over a white turtle-necked wool sweater. Suit £11 4s. at Scott Adie, Clifford Street, sweater £3 7s. 6d at The Scotch House. Navy and white golf shoes, 7 gns. at Simpson. All the golf equipment is from the "Pro's Shop," at Richmond Golf Club, where the Club's professional, Alex King, keeps an admirably up-to-date stock.



PATRICK WARD



■ Above: Crisply proficient looks for summer golf are built up from white Terylene and wool culottes, 6½ gns. A scarlet lambswool sweater-shirt by Pringle, £4 2s. 6d., and a Tattersall checked waistcoat, 6 gns. All at Simpson. Pale stockings in fine honeycomb-textured nylon by Rayne. 14s. 11d. at Harvey Nichols. In the background, the fine 18th-century clubhouse of Richmond Golf Club at Sudbrook Park, where all the golf pictures were taken. Bordering Richmond Park, it has a far-away, rural atmosphere that makes its actual distance from Hyde Park Corner (seven miles, by crow) seem unbelievable



■ Above left: Rough-weather coat in a lightweight sand-coloured Gannex cloth, lined with fleecy llama. By Ledux; £27 at Harrods; George Tough, Aylesbury; G. O. Griffith, Caernarvon. Daks tawny checked tweed trousers, 7½ gns.; Pringle's brown cashmere polo sweater, £7 2s. 6d., both at Simpson ■ Above: Blonde corduroy trouser suit, with straight, not-too-narrow trousers, has a skirt (not shown) to form a versatile country trio. 19 gns. at Lillywhites. Turtle necked lambswool sweater by Lyle & Scott, 3 gns., also at Lillywhites

on films

Elspeth Grant / It's a cracked, cracked world

Of all the dangerous larks a scientist could get up to, tampering with Mother Earth's innards strikes me as positively the *most*—and **Crack In the World**, a sizzling S.F. cautionary tale directed by Andrew Marton, confirms me in my view that there ought to be a law against such impudent and irresponsible proceedings: no good can come of them—mark my words.

Dana Andrews, a grey-haired physicist, has persuaded himself and a number of other people who should know better (including Alexander Knox, excellent as a senior British statesman) that the energy he could release by penetrating to the molten mass of matter at the earth's core would be of supreme benefit to humanity. Kieron Moore, Mr. Andrews' able young colleague, doesn't agree: he warns the authorities that the experiment might have disastrous consequences—but nobody marks his words and Mr. Andrews goes ahead with his foolhardy project.

Janette Scott, his wife and herself a scientist, doesn't know *what* to think but, as she seems to believe in the possibility of instant motherhood ("I want a baby—*now!*") and is curiously blind to the obvious fact that her husband is suffering from some incurable disease, I wrote her off as too dumb to hold any opinion of the slightest value.

In the wilds of Africa, Mr. Andrews sends a whacking great nuclear bomb down into the centre of the world. Bang! A spout of molten stuff about a mile high gushes up from the depths. Mr. Andrews registers satisfaction. Miss Scott gives him a tender, "well-you-clever-old-thing-you" look—but a few minutes later she is surveying the darkening veldt with troubled eyes: "There's something strange going on out there," she says. She's so right—and strange and awful things are going on much farther off than that.

Mr. Andrews' beastly bomb has started off a crack in the earth—a crack that lengthens by the minute, moving swiftly through ocean beds and across continents. Earthquakes and tidal waves occur, islands vanish, villages and cities are engulfed in vast streams of boiling lava—and "38,000 people, more or less," have perished before Mr. Moore hits on a plan to halt the crack.

Another nuclear bomb dropped into the crater of an extinct volcano in its path should, he thinks, do the trick. It doesn't—it merely alters the direction of the crack, which turns back towards its source. What happens when it comes full circle? I advise you to see for yourself: after all, as Mr. Andrews points out before he's whirled skywards, you don't often have the chance of being in at the birth of a moon.

As Miss Scott, considerably dishevelled, and Mr. Moore, chest heaving, have discovered they were made for one another, it's nice that they survive the cataclysm. Mr. Moore has come on splendidly as an actor—his lecture-hall manner and command of scientific jargon are most impressive. So are the awesome special effects devised by Alec Weldon. If Miss Scott had not been around to provide a little (unintentional) light relief, I'd have been scared rigid.

The Russian woman director, Julia Solntseva, was given an award at Cannes in 1962 for her work on **The Flaming Years**—a film about the Nazis' invasion of and defeat in the Ukraine during World War II—and I must admit that on the visual side she has done a fine job. She fills the super-wide Cinerama screen with scenes of devastation—ravaged landscapes where the scorched earth still smokes and trees burn like torches. Her battle sequences (evil-looking German tanks advancing menacingly, Russian troops crossing icy rivers under fire) are superbly handled and the occasional idyllic interludes she has allowed herself—such as the one in which a wounded soldier drifts on the tide of his unconsciousness through imaginary orchards radiant with blossom—are lovely to look at.

Friends who saw this film two years ago much admired it—but then it was shown in Russian. I wonder what they'll make of it now that the dialogue has been dubbed into mid-Atlantic English and they'll be able to understand what everybody's talking about? If you ask me, it's a great big, ludicrously heavy-handed pat on the back for the simple Russian soldier—who must be simple indeed if he falls for the boring and childish propaganda pep-talks to which he's treated.

Fanatical patriotism is rapturously extolled (apparently the wild-eyed hero was right to shoot two of his comrades on the bare suspicion that they might be going to desert) and the valour, endurance and nobility of the Ukrainians is praised to such an extent, you might be led to believe they won the entire war on their own to the admiration of the rest of the world. I'm glad, of course, that they beat the detested Nazis (here represented by one raving-mad general) out of their country but, let's face it, they weren't fighting for anyone's sake but their own. It was a matter of self-preservation.

Unlike a country I'm too modest to name, Russia did not enter the war until she was invaded, as I seem to recall—nor, despite the horror of Nazism she here expresses, was she above signing a non-aggression pact with Hitler, which was all very cosy while it lasted. The smug self-satisfaction blatantly displayed in this extraordinary film gets my goat.

I don't know when I've been so riled.



Gina Lollobrigida prepares to lead a protest march to the American Embassy undressed as Lady Godiva in her latest film *Strange Bedfellows*. The film, which also features Rock Hudson and Edward Judd, reaches London on 15 April

MA

A man detached
rarely alone, who
his life upon success
has success with me
who enjoys change
doesn't alter. A man
bird watches from
aviary tower, an eagle
taking an egalitarian
A man, in fact, who
all things primitive
never prim—a most
unpompous *homme*
terre. A modern
adamantine who like
impressionists in his
rooms and delights
Eve's under his roof
This man, poised, et
mohair-cool in...

Tonik
by DORMEU

From the best bespoken

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on books

Oliver Warner / The gentle iconoclast

Anything that Robert Graves writes about other people's work may make sense, or outrage. Anything he tells us about himself is sure to interest and perhaps enthrall. **Mammon & the Black Goddess** (Cassell 21s.) contains a number of lectures that must have kept the audiences wide awake; and a single article. It shows him at his most diverse and surprising. For instance, concealed under the title "Moral Principles in Translation" is a rare stretch of self-revelation, while the article, "Real Women," turns topsy-turvy many conventional notions about that sex. The journal that got this particular item was lucky, though I'm sure the editor was surprised, possibly flabbergasted, that Graves said so many things that more acute people feel, but rarely put into words.

Derek Hudson's **Writing Between the Lines** (High Hill Books 35s.) is straight autobiography. I enjoyed it most for what it says about the fascinations of trying to write the lives of others, where "flowers by the wayside" are

apt to be so unexpected; about the Oxford of the very early '30s, including a good glimpse of Edmund Blunden; about the atmosphere of Printing House Square, and the aura of a succession of editors of *The Times*; and about the far more hole-&-corner life on an intelligent weekly. Finally there are the ins and outs of publishing, now as ever a "mystery" rather than a trade. This is a modest hymn of happiness in return for a life that has been savoured to the full.

Happiness is certainly not of the essence in **The Robbers' Tale**, by Peta Fordham (Hodder & Stoughton 21s.). This is not the first book on the Great Train Robbery, nor will it be the last, but it is a good inside story and warranted to hold the attention from first to last. The author has an endearing way of quoting *The Beggar's Opera* in illustration of this big theft. I have always felt that the text of Gay's merry classic, prose and song, tells one more about the real nature of crime and criminals than a library of solemn analysis. This is close narrative, with-

out frills, and told with as much sympathy as a law-abiding citizen could decently allow herself.

It is a pleasure to hit on any novel as lively and unpretentious as Robert Neill's **The Shocking Miss Anstey** (Hutchinson 25s.). This is costume stuff—period of Waterloo. The heroine, far too sparkling to be true, drives her own curricles, primrose and lavender, with a spanking pair of greys. Naturally, the men flock. One of them, a frigate captain, really captures her heart, and then indeed she has a problem on her hands. Never fear: it all ends quite satisfactorily, for this is fiction, not pages of prose pretending to be life.

Nicholas Monsarrat in **The Pillow Fight** (Cassell 25s.) has put his considerable gifts to the telling of a story about a marriage that goes wrong because the roles of man and wife are gradually reversed. The man starts out serious and struggling, but then, when success comes in a big way, he succumbs to it. The wife, Kate, at first intent upon preserving the life of luxury which has been hers since childhood, becomes more and more attracted to the idealist outlook that was once so flaming in her spouse. There follow, as the title suggests, protracted

pillow fights, and I for one awaited the advent of that third party with some impatience. She proved to be not much of an interloper, after all. Despite her intervention husband and wife remained in love.

Briefly . . . Anyone who is attracted by the quieter life of Ireland, and who missed Elizabeth Bowen's book on her family when it was first published in 1942, now has a second chance. **Bowen's Court** (Longmans 42s.) appears in a new edition, with quite a long "Afterword" by the author, giving an account of the last years, and the final disappearance of her home. How beautifully she writes! . . . **My Dear Mr. Churchill** by Walter Graebner (Michael Joseph 16s.) is a view of the elderly Churchill, composed by a young journalist, mainly from glimpses at Chartwell. The image is exactly as expected, and there is little new, but this is a genuine, admiring, critical, sensible book, worth its modest place in the flood of works about the statesman. . . . **Forbush & the Penguins** by Graham Billing (Hodder & Stoughton 16s.), though disguised as a novel, describes a long span alone in the Antarctic. Really good on penguins and skuas.



A new Arthur for Guinevere at Drury Lane. Paul Daneman (above) replaces Laurence Harvey in the Lerner-Loewe musical Camelot in which Elizabeth Larner (left) plays Guinevere

on records

Gerald Lascelles / Jazz from the archives

Living in close and constant touch with the rapidly shifting jazz scene, I find it very useful to refer to various yardsticks of performance of past eras, not only as a measure of technical improvement among musicians, but equally of stylistic changes. The doyen of jazz pianists 25 years ago was Fats Waller, whose **Memorial Album** (Encore) was recently released. This album is unusual in that its entire contents, band and solo performances, were recorded in London during the late '30s. Fats wrote and recorded his *London Suite* during his 1939 visit, and the masters were destroyed during the war after test pressings had been made, but the work was never issued till 1949. This is now available in LP form, the album being completed by four band tracks and two tracks on which he plays organ accompaniment to Adelaide Hall.

Going back still further in time, there is **The Rare Bix**

(Parlophone), featuring Bix Beiderbecke's immortal cornet, in various recordings from the late '20s.

Two of the tracks are by the Broadway Bellhops, a group which included Bix, Red Nichols, Joe Venuti and Frank Trumbauer, but for the most part they are nothing but contemporary dance music, embellished by Bix's fantastic horn playing. The more important collection of Beiderbecke comes in one of the Riverside Classic Jazz Masters, **The Legendary Bix Beiderbecke, 1924-25**. These are mainly the historical tracks with the Wolverines, re-edited and remastered to make a worthwhile collection of music that can be used as a yardstick by which to judge this white style of jazz for at least a decade to come.

Other albums in the same series cover the early origins of boogie woogie piano in **Honky Tonk Train**, a superb assembly

of tracks by the earliest exponents of the style; two important blues singers, **Blind Blake Blues in Chicago**, and **Georgia Tom and Friends**; finally some of the earliest jazz ever recorded, **New York Jazz Scene, 1917-20**, which is crudely recorded and therefore hard to listen to, but important as historical evidence of progress down the years.

Retrospection in the 'Thirties and 'Forties

Sounds from the past are conjured up by another London-made recording, **Roy Fox and His Band** (Ace of Clubs), which revives typical dance music of the early '30s, and by **Dance to Artie Shaw** (Ace of Hearts) with its sounds of the early '40s. Shaw was once the challenger to Benny Goodman's title, "King of swing," and therefore can claim some fringe interest in the jazz scene. Far more interesting are the **Great Swing Bands of the '40s** (Ember), in which two important Harlem bands are featured. Erskine Hawkins produces a sound not unlike that of Lunceford's band of the period, while

Lucky Millinder fits in the pattern set by Basie. It is significant that much of the influence of this music has passed into the present day rhythm and blues style.

Other historical jazz releases come in the shape of memorial albums to two dead trumpeters of the bop era. The second volume of the **Fats Navarro Memorial** (Realm) has all the vital ingredients that went into the forthright breakaway statements of the musician who led this school. Backing Navarro are men like Lockjaw Davis and Charlie Rouse on tenor, Haig and Dameron on piano, all swingers in their own rights. Clifford Brown, who died in 1956 in a car crash that also killed his pianist Richie Powell, is recalled in **Remember Clifford**, a recording by Mercury.

This is equally invigorating music, later in concept than Navarro's work, and partly parallel to Miles Davis. Max Roach's drumming dominates the session and Powell's piano is impressive on several tracks. I am left with no doubt that both these musicians would have been dominating today's scene but for their untimely deaths.



To gain an inheritance of 15 million dollars in Columbia's Good Neighbour Sam, Romy Schneider persuades Jack Lemmon to pose as her husband, a plan that meets with opposition from her real husband Michael Connors (left). Romy repays the compliment (above) by helping her phantom husband deface a series of posters that are jeopardizing his advertising executiveship

on galleries

Robert Wraight / The deep down cause

Imagine that most people who go to the exhibition **Contemporary Painting in New Zealand**, at the Commonwealth Institute Art Gallery, must half expect (as I did) to find something akin to the Australian painting that has excited so much interest here during the past few years. But as soon as one enters the gallery it becomes apparent that, so far as her recent artistic development is concerned, New Zealand is farther from Australia than she is from either Britain or America. The fact that the image we have of Australian painting has been created mainly by expatriates living in this country, whereas the New Zealand artists are indigenous ones, has little to do with this. The cause is much deeper.

Writing in the catalogue Mr. P. A. Tomory, of Auckland City Art Gallery, regrets that cultural exchanges between his country and the 1,400 miles distant Australian continent are very few. "To some extent," he says, "Australia and New Zealand have their faces turned away from each other, the former's towards Europe and the latter's towards America." In case this should be misleading, however, he adds that "New Zealand is as open to international influences as any other country," and it is this that sums up the present exhibition.

Still, eclecticism is no crime and influences can be the springboards of original art and ideas. New Zealand's "modern movement" is, we are told, barely 10 years old. So far it has produced no Nolan or Arthur Boyd or Russell Drysdale but it is not without a number of young members whose talent and adventurousness already command admiration. 24-year-old Philip Trusttum, for example, is an abstract painter who tackles outsize canvases with great assurance and makes up for a too exuberant taste for gaudy colour with a mature feeling for paint texture. Ross Ritchie, who is a year younger, is a pop painter of unusual strength and seriousness. Suzanne Goldberg, 24, is a *matière* painter whose thick brown and black pigments are made to simulate the lava rock of desolate primeval landscapes very different from those that appear on the Come-to-New Zealand posters.

Outstanding in the next age

group, the 30's to 40's, are three men—Robert Ellis, Patrick Hanly and John Drawbridge—who studied at London art schools. All clearly owe something to the influences of particular British painters but have evolved distinctive styles of their own. To my mind Ellis, who is showing a brilliant group of pictures that appear at first to be abstractions but are, in fact, based on aerial views or maps of cities in landscapes, is the most interesting artist of the 15 represented in the show.

A riddle wrapped in an enigma—or whatever it was that Winston Churchill called Russia—accurately describes painter (and now sculptor) Jack Smith, whose one-man show is at the Grosvenor Gallery. He has come a long way since he first distinguished himself as one of the so-called Kitchen-Sink school of realists but it is a way that even his admirers have found difficult to follow. Thousands of artists have moved from representational painting to abstraction but none has travelled the same road as Smith. Of his latest work he says: "I think of my paintings as diagrams of an experience or sensation." But they are diagrams that only the artist himself can understand. For the rest of us they hold the same sort of uncomprehending fascination as might a computer that produces a new Bach fugue.

(Since writing that last sentence I have found that the analogy is more apposite than I thought. Of the experience or sensation that is the subject of each of his paintings Smith has written: "When I talk about the sound of the music of the subject, I'm not always thinking in terms of a symphony, but groups of single notes." Believe it or not, that statement read in conjunction with the paintings themselves is very illuminating.)

Current exhibitions

Centaur Gallery: till 27 March, paintings by David Hampton
Bear Lane Gallery, Oxford: till 27 March, paintings by N. H. Stubbing

Lefèvre Gallery: till 2 April, recent paintings by Pol

Madden Galleries: till 3 April, paintings by Luis Molne

Ashgate Gallery, Farnham, Surrey: till 1 April, paintings and prints by Arthur Hackney



Henry Fonda (left) plays the U.S. President and Dan O'Herlihy (right) a high-ranking Air Force officer in Columbia's *Fail Safe* which shares with the same company's *Dr. Strangelove* the theme of nuclear war triggered by accident. London opening is scheduled for next month

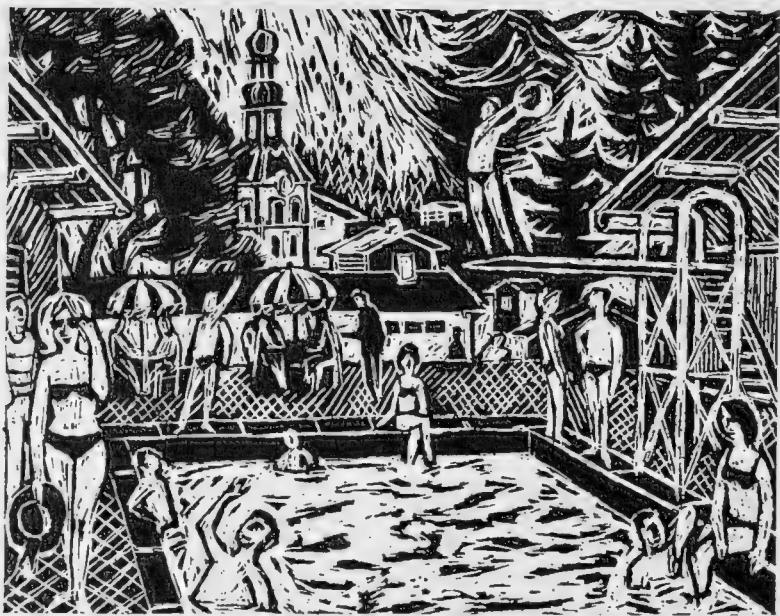


Janis Paige and Robert Stack in United Artists' *Borderlines*, a psychiatric drama that follows *A Shot in the Dark* into the London Pavilion



Jack Smith in his studio with his sculpture *Inside and Outside*. Robert Wraight writes alongside about Mr. Smith's current one-man show at the Grosvenor Gallery

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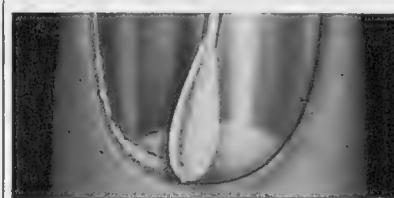
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on opera

J. Roger Baker / Thanks to St. Pancras

Way back in 1954 the idea of an arts festival in St. Pancras raised expressions of amused disbelief. Today the expression is of simple enthusiasm, for during the 11 years the festival has increased in size, content and prestige. Praise cannot be too high for the council that backed the presentation of unknown operas, modern music and experimental events.

This year's festival is the last one that can be organized by the St. Pancras Borough Council as on 1 April the new London borough of Camden emerges. However, the Libraries and Arts Committee has stated that the festival will continue in its present form under the new borough and will also take in Hampstead's biennial festival. It may be that this sense of impending change has inspired the organizers to provide a festival for 1965 that is wider in range and more exciting than ever. This week, for example, one can hear a concert made up entirely of concertos—for, among other instruments, trombone, sopranino, tuba and harmonica. Also current are performances of Phyllis Tate's *Jack the Ripper* opera *The Lodger*, which has not until now received a public professional performance. Later come operas by Monteverdi, Britten and Rossini—*Il Turco in Italia*, which has never been performed in London before.

The first opera to be presented this year was Debussy's *Pelléas et Mélisande*, a difficult piece that came off rather well. The music is easy to assimilate, being rapturous, introspective and sensual by turns, but always delicate in an impressionist way. Gerald Gover conducted the London Opera Sinfonietta with affection for the score.

Difficulties arise for the auditor when the characters sing: Debussy employs an almost conversational pace and pitch which can become monotonous unless the singers possess a delicacy of declamation and a perfectly clear diction enabling the audience to hear every word without missing the dreamlike atmosphere of the whole piece. This performance was sung, correctly, in French and a variety of accents, ranging from third form to Berlitz, came across. Clare Walmsley looked well as Mélisande and after some initial uncertainty settled down to produce some

limpid singing. *Pelléas* was David Hughes, whose operatic career progresses well with each appearance, and telling contributions came from Joseph Rouleau and Maureen Morelle.

Ultimately one must be grateful for an opportunity to hear this rarely performed work: unlike other neglected operas, *Pelléas* has much to endear it and its difficulties can only be mastered by increasing familiarity.

I have a small feeling that family singing round the piano, and tots performing for tolerant adults, are things of the past—the only children I know seem to have graduated directly from a lisping *Jack and Jill* to a devastating impersonation of John Lennon or Dusty Springfield. However, unmoved or perhaps inspired, by social change, the Countess of Harewood and Ronald Duncan Lave edited a splendid book called **Classical Songs for Children** (Anthony Blond, 42s.) Only the title is off-putting with its implication of reaching down to tiny pudgy hands and little piping voices. But this is precisely what the editors have avoided; in fact some of the inclusions are fairly advanced, notably *There is no rose* from Britten's *A Ceremony of Carols*, ironically one of the most beautiful of all creations for children's voices.

The book is divided into eight sections, starting with The Elizabethans (Dowland, Byrd, Campion) and ending with Music of Today (Stravinsky, Britten, Poulenc, Kodaly). Each is prefaced by a few introductory paragraphs, for the most part too vague and general to be of much use. It is the settings that count, though, and supporting their view that "a child's taste is more eclectic than is generally supposed," the Countess and Mr. Duncan have included a representative section of Romantic Opera, choruses from works currently to be seen incidentally in London at the moment. The last three songs are all settings of Shakespeare's *Fancy* specially commissioned for the book from Britten, Poulenc and Kodaly. Throughout good English translations are used and where the editors felt that an existing one was unsuitable it has been freshly rendered by Mr. Duncan, Peter Pears and others.

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BACK TO PERMANENTS

Every few years there's a drastic change in hair fashion, and we're in the midst of one now. The straight smooth look is out; curls and waves are in. The magic word is movement. Though beautifully-boned model girls may retain the severe, straight cuts only they can wear successfully, the rest of us will thankfully return to the softer, kinder styles that are the perfect accompaniment to this spring's more feminine fashions.

Unless the hair has some natural wave this, for most, will mean a permanent wave again, an expense balanced by less frequent expert cuts and trims. If, like many, you have never had a permanent wave or have forgotten everything about them, here are a few pointers to remember.

1: Be guided by your own hairdresser as to the particular method of waving. He knows your hair and which system will be most suitable.

2: Don't have your wave on a day when you have a cold or a headache. Hair reacts immediately to a health condition and the healthier you are, the better your wave will be.

3: Don't rebel if your hairdresser wants to thin out, shape and taper your hair before your permanent wave. It is impossible to give a good wave to a head of thick bushy hair.

4: If you are going to a new hairdresser you must be completely frank about your hair colouring. You must tell him if your hair is bleached or tinted.

To-day, tinted and bleached hair does not present any special problem where permanent waving is concerned provided that the hairdresser knows all about it. He will probably give you a test curl to act as a guide in maintaining the right colour.

White hair can be just as successfully waved; but if you normally use a blue, silver or pink rinse or a tinted setting lotion, you would be wise to leave this off for two or three weeks before your wave for they sometimes react unfavourably to heat or to waving lotion.

5: It is a good idea, though not essential, to pamper the hair a little before your wave; give it extra brushing and gentle massage with a good tonic; use a conditioning rinse after the shampoo, and if the hair is really dry, a few oil and steam treatments would be a good investment.

BEAUTY FLASHES *Vitaglow*,
a new vitamin cream by Maria
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and massaged into the skin, is an excellent tonic for a winter-dried complexion. Until now the skin absorption of B.12 and E vitamins was a problem. This has now been overcome by the use of a tissue oil which is a counterpart of the natural oil of the skin. It costs 22s. from Maria Hornes, 16, Davies Street, W.1.

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the machine. The electronic monster plays what appears to be a complicated game of Patience and 30 seconds later you receive a card which tells you exactly what preparations and make-up you should use to make the best of your looks.

Below: Rene's beautiful reminiscence of the 30s. Short hair curled endearingly about the still small head, and a loop of hair falls over the brow.





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Helen Burke / Avocado dress show

DINING IN

If, like me, you have always preferred avocado pears simply dressed with a vinaigrette sauce or just limejuice, you would have had a real surprise, as I did, at a recent judging of avocado pear dishes at the Carlton Tower. The competition was for professional chefs—mainly young ones, I imagine, because none of the entrants was set in his ideas as to how the avocados should be dressed and used, nor at what course of the meal they should appear.

I was one of the five judges, and what astonished us most was the number of sweets created from avocados. Indeed, the winner of the first prize—and our decision was unanimous—gave us the most delicious pancakes with a sweet filling.

Here, for five people, is the recipe for AVOCADO CRÊPES. First, to make the pancakes, cream together 3 egg yolks,

3 oz. of caster sugar and 3 oz. of cornflour for 10 minutes to obtain a very smooth paste. Fold the beaten egg whites into the mixture. Butter five rounds of greaseproof paper, each a little smaller than a small bread plate. Dust them with flour. Divide the mixture between them. Place on a baking sheet and bake in a hot oven for 8 minutes or until they become golden brown.

For the filling, cut the flesh of 2 ripe Carmel avocado pears into small dice. Sprinkle them with the juice of a lemon, 5 teaspoons of caster sugar and 5 teaspoons of Curaçao. Whip a teacup of double cream and carefully fold it into the avocado mixture. Place a portion on each pancake (greaseproof paper removed), fold over, sprinkle with icing sugar and serve.

The second prize went to a savoury dish, CHICKEN AND

OX TONGUE CARMEL. It was most attractive, with strips of cooked chicken breast, ox tongue and avocado pear. The recipe is not exactly a precise one, and the various amounts must be judged according to the requirements of numbers and appetite.

Halve an avocado and remove the stone. Scoop out the flesh from one half and mix it with a little mayonnaise. Add a little macedoine of vegetables, and lemon juice and season with salt and tabasco (go easy with this last as it is fiery stuff). Skin the other half of the pear and cut it lengthwise into thin strips. Moisten them with lemon juice. Slice the cooked breast of chicken and ox tongue into strips of similar size.

Thinly line a flat dish with aspic. When set, arrange, radiating from a central space, strips of the pear and meats in this order—avocado, chicken, avocado, tongue, &c., finishing with a strip of avocado. Cover thinly with aspic at setting point. In the central space, place the filled half of the pear. Finally, garnish the dish with balls of carrot, apple and more avocado, cut out with a vegetable scoop.

Avocado pears go very well with sole. For 4 servings, have 4 large or 8 small fillets. Gently tap and fold them (the tapping ensures that they will lie flat during their cooking). Melt 1½ oz. of butter in a shallow oven dish. Sprinkle 2 finely chopped shallots into it. Place the folded fillets on top and trickle ½ pint of Chablis and a teaspoon of lemon juice over them. Sprinkle them with a little salt and pepper and ½ teaspoon of freshly chopped parsley. Cover with buttered grease-proof paper and bake for 6 minutes in a fairly hot oven (400 degrees Fahr. or gas mark 6).

Meanwhile, halve 2 ripe avocado pears and remove the stones. Scoop out the flesh, mix it with the juice of a lemon and rub the mixture through a nylon sieve. Remove the fillets of sole to a heated serving-dish and keep them hot. Then strain their stock into the sieved avocado. Add, if liked, two drops of soy sauce. Whisk together over a good heat, then blend in 2 tablespoons of double cream and heat through.

Spoon this sauce over the fillets of sole and serve with pilaff rice.

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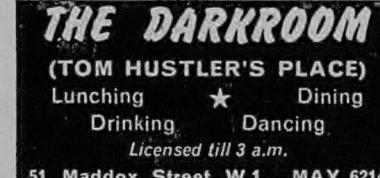
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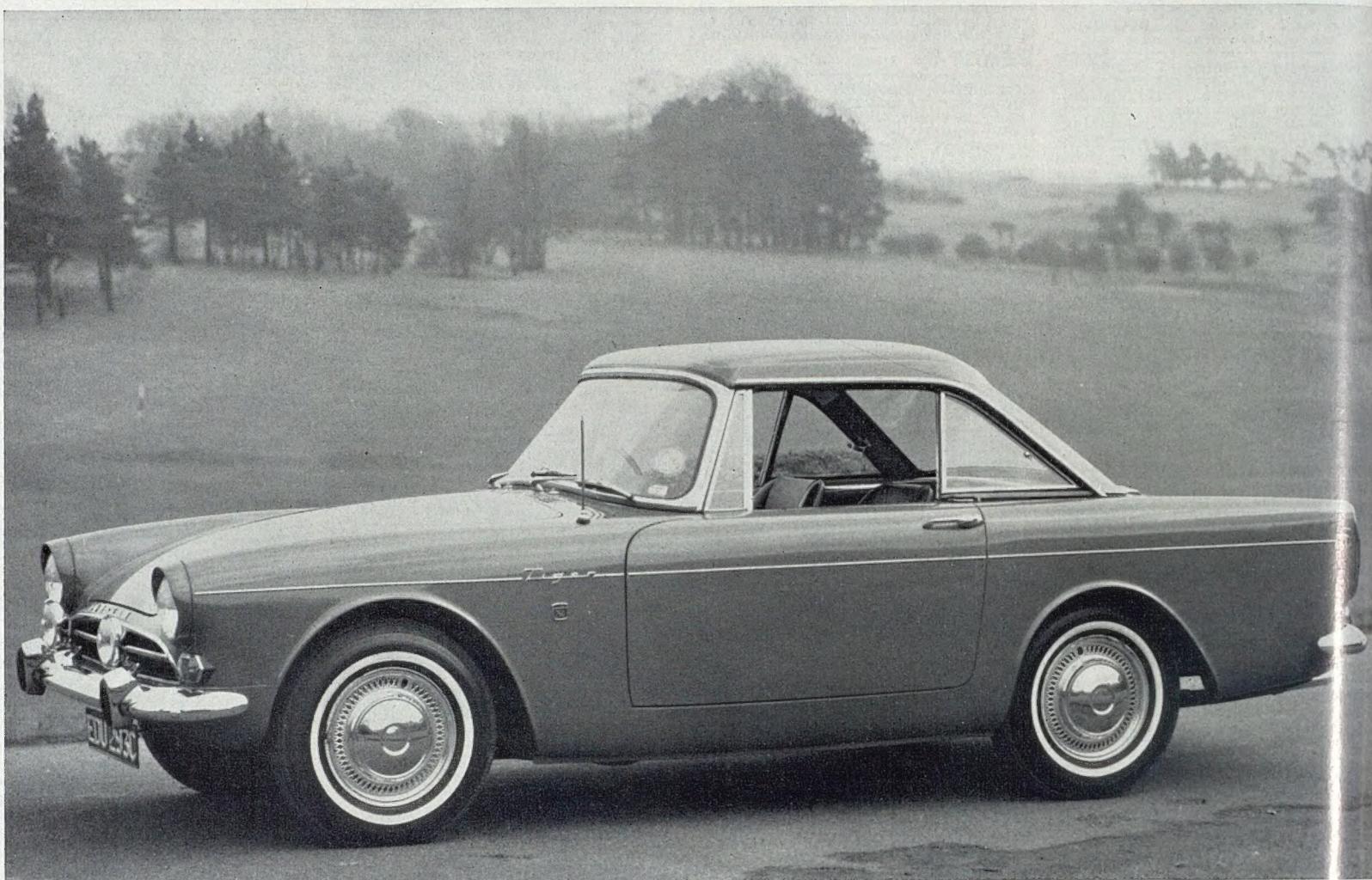
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Usually, of course, these big engines are fitted to big cars, and the average British motorist is not anxious to have an American-type car because of its great length, width and weight: our streets and garages

are unsuited to it. But the engine when transplanted into a frame of acceptable dimensions might offer a vehicle of decidedly pleasing characteristics.

In this country we became used to the smallish high-efficiency engine under the old horsepower system of taxation. Our manufacturers learnt to extract big output from small cylinders, and the vogue of the British sports car, which has brought so much foreign currency into this country, was founded. The Americans, on the other hand, have always had cheap petrol and comparatively low car taxation, the same for all sizes of engine. Now that we are on the same taxation footing the hunger for higher performance has started a trend to fit imported power units into the more expensive type of sports models.

We saw it happen with Jensen, Bristol and A.C., and at the New York motor show a year ago Rootes introduced their Sunbeam Tiger, with 4½-litre V-8 Ford American-made engine. The Tiger looked very much like an Alpine, though it

had started life as a secret experimental project launched by Rootes' export division on the west coast of America. In conjunction with Carroll Shelby, one of the most successful sports car drivers and constructors America has yet produced, the Ford engine was married to the Sunbeam frame and the suspension modified to suit the higher performance. Some useful wins were recorded in American racing events and a demand built up there which has justified all available output being concentrated in the United States for the past year.

Now the Tiger is on sale over here and in Europe generally, and I have been driving one for a few days. It is a most satisfying car, with tremendous urge when the accelerator is pressed, yet extremely flexible and able to potter along in top gear to an extent that makes the four-speed gearbox almost superfluous for everyday motoring. Use of the lower ratios improves acceleration still further, and an unwary foot on the throttle will easily provoke wheelspin.

The top gear flexibility is all the more surprising when one

realizes that the ratio is as high as 2.88 to 1, which is nearly that of the average overdrive: even bottom gear is only 6.68 to 1, yet the 164 b.h.p. which the 4,261 c.c. engine delivers can pull the 2½ cwt. car up any hill ever likely to be encountered. On the level it will send the speedometer far above the 100 m.p.h. mark.

It was difficult to fault the way the Tiger handled, even on fast bends, though the extra weight over the front wheels made the car an under-steerer (meaning that it had to be held firmly when cornering or it tended to run wide). The ride was comfortable, and perhaps a trifle softer than with the 1.6-litre Sunbeam Alpine. The bucket seats have fully reclining backs and a good range of fore-&-aft adjustment, but the low-set steering wheel was apt to get in the way of the position I would have found the most comfortable. This was, however, my one small criticism and well worth putting up with for the pleasure of handling a car which, in the manner of its going, can have few equals. It costs, tax paid, £1,445 10s. 5d.